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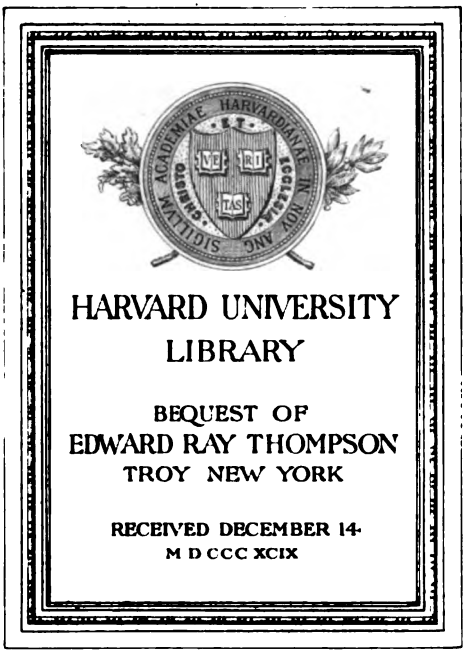

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9

THE

MUSIC OF NATURE;

OR,

AN ATTEMPT TO PROVE THAT WHAT IS PASSIONATE AND PLEASING IN THE ART OF SINGING, SPEAKING, AND PERFORMING UPON MUSICAL INSTRUMENTS, IS DERIVED FROM THE SOUNDS

OF

The Animated World.

WITH CURIOUS AND INTERESTING ILLUSTRATIONS,

BY

WILLIAM GARDINER.

LONDON:

LONGMAN, REES, ORME, BROWN, GREEN, AND LONGMAN;

AND

T. COMBE AND SON; AND A. COCKSHAW, LEICESTER.

MDCCCXXXII.

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TO

THOMAS MOORE, Esq.

My dear Sir,

In dedicating this Work to you, I am well aware that the sanction of your name will confer upon it an honour much above its merits; but to whom could I address my performance with so much propriety, as to our greatest Lyric Poet, who has united the *Music of Nature* to his verse, with a success unattained by any other writer of the present age.

I am, dear Sir, with great regard,

Your obliged and faithful Servant,

WILLIAM GARDINER.

Leicester, *June 4th*, 1832.

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PREFACE.

THE author of the following pages has been in the habit of listening to sounds of every description, and that with more than ordinary attention; but none have interested him so much as the cries of animals, and the song of birds. In the busy world, or in quiet and repose, he has amused himself with taking down these germs of melody; and, had his pursuits led him more into rural life, a more ample collection might have been made. The instances here recorded are a faithful transcript of the voice of Nature, and it will strike every one, that music has had its origin in these simple and immutable expressions. With these facts before him, he has taken a philosophical view of the science, and endeavoured to explain the true principles of musical taste and expression; but not confining himself to this enquiry, he has

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ventured to treat upon other matters in which sound is concerned. Many of these are for the first time considered, and he is aware that some of his opinions may be called in question, and excite much controversy. In the chapter on the *Analysis of Utterance*, the author begs to acknowledge the able assistance of a friend, who has carried the research to a greater depth than was at first contemplated. The novelty of the subjects may claim for this book some attention; and if it does not elucidate every point upon which the author has touched, he ventures to presume that it will suggest to the reader many facts, curious, entertaining, and instructive.

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Chapter I.

ON THE FACULTIES OF THE EAR.

There is nothing in nature that arouses our attention, or impresses our feelings more quickly, than a sound; whether it be the tone of sorrow—the note of joy—the voices of a multitude—the roar of the winds or the waters—or the soft inflections of the breeze—we are equally awakened to that sense of terror, pleasure, or pain, which sounds create in us.

The organ through which these sensations pass is allowed to be the most curiously wrought of any part of the human body; and, from the description which anatomists give of it, we may infer that the ear is an instrument of the pulsatile order, and in action similar to that of a drum. By some writers, the tympanum* is described as a strained membrane in the chamber of the ear; not the sole instrument upon which the sounds are formed, but

* It has been ingeniously supposed that the small bone termed the *mallet*, which falls upon the tympanum, may be compared to the dampers on the piano-forte, on the action of which we probably derive our ideas of loud and soft, as this machinery may have effect in extinguishing loud sounds and keeping up weak ones.

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simply a guard to prevent extraneous bodies entering the labyrinth of the ear. This certainly may be one of its uses—but that it vibrates and emits a sound, called a singing in the ears, cannot be doubted; and as a proof that it partakes of the action of a drum, it is not fitted to receive two loud sounds in immediate succession—but a weak one, either before or after a strong one, it will receive and transmit. The effect of sound upon the ear is somewhat similar to that of light upon the eye;—the knowledge we obtain of surrounding bodies depends upon the practice and use we make of these organs, and it may be justly said that we learn both to see and hear.

Infants, apparently, have no knowledge of external objects, except those which emit or reflect the strongest lights; as the window, the candle, or the moon—all of which they apprehend to be within their reach, and spread out their hands to touch. It is, then, only by slow degrees that we learn to see and hear, although our faculties are as perfect at first as in after-life. It has been remarked of those persons born blind and brought to sight, that all have shown a total ignorance of space or distance. Cheseldine the anatomist* tells us, that the boy on whom he operated, on viewing the prospect, put out his hands to touch the church-steeples which he saw with delight in the distant horizon.

* Born at Borough-Hill, Leicestershire.

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Those are of the quickest sight who are in the constant habit of using their eyes, and there is a knack in looking at different objects. Sailors are superior to landsmen in descrying objects at sea; and the astronomer detects phenomena in the heavens which elude the sight of ordinary observers. The common affairs of life are so constantly calling into action the faculties of the eye, that its quickness is scarcely confined to any class; but the faculties of the ear are comparatively unemployed, and left in a state of idleness.

The formation of the musical ear depends on early impressions. Infants who are placed within the constant hearing of musical sounds, soon learn to appreciate them, and nurses have the merit of giving the first lessons in melody; for we learn from the lives of eminent composers, that their early fondness for the art may be traced to the ditties of the nursery.

Children brought up in musical families, often entertained by the sound of musical instruments, so soon acquire a musical sense as, in some instances, to be regarded as prodigies. Mozart began to compose at the age of four; and, in a paper read before the Royal Society by Doctor Burney, it is affirmed that Crotch played the air of '*Let Ambition fire thy mind*' when only two years old.

It is extraordinary what an effort nature makes upon the loss of sight to compensate the deficiency

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by sharpening the sense of hearing and touch: as in the case of Huber, the great naturalist, who has made so many discoveries in the minutiæ of insects; and also Mr. Goff, of Kendal, an eminent botanist, who can tell the name or species of any plant or flower by the touch*.

In the improvement, or rather the actual formation of an ear, we may mention Mr. William Coltman, of Leicester, who, blind from his birth, had so dull an ear when six years old, that he could not distinguish the tone of a violin from that of a flute; at this period he was presented with a piano-forte, which at first amused him only by its curious structure: at length, his ear was caught by the sounds, and he soon began to lay aside his other amusements, and show an increasing fondness for music. The rapidity with which his ear was formed and perfected is certainly without a parallel. On first hearing the Seventh Symphony of Haydn performed by a full orchestra, he instantly comprehended the different modulations in that piece, and played them on the piano-forte with the greatest accuracy. In things of common life we may mention that he ascertains his situation in the street, and his near approach to objects, by the stroke of his stick. To distinguish the firm step of a man from the light

* Dogs when blindfolded have the power of finding their way by the sense of smell: every lane, field, or town has its particular smell.—*Sir Humphry Davy.*

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step of a woman is what many can do, but he recognizes his friends by their walk; and can tell the age, as well as the disposition of strangers, by the tone of voice.

Doctor Darwin informs us, in his Zoonomia, that the late Justice Fielding walked for the first time into his room, when he once visited him, and after speaking a few words, said 'this room is twenty-two feet long, eighteen wide, and twelve high,' all of which he guessed by the ear.

Blind people have a peculiar method of presenting the ear, and in some cases acquire the power of moving it when much interested*. The incessant use they make of it gives them an indescribable quickness: they judge of everything by sound; a soft sonorous voice, with them, is the symbol of beauty; and so nice a discerner is a blind person of the accents of speech, that through the voice he fancies he can see the soul†. From this idea they form notions of character that often lead them into erroneous conclusions.

By practice, the discriminating powers of the ear

* If you notice a string of horses upon travel, you will find that the first horse points his ear forward, and the last behind him, keeping watch; but the intermediate ones, who seem not to be called upon to do this duty, appear careless and perfectly at their ease.—*Dr. Darwin's Zoonomia.*

† Sir John Fielding possessed a great faculty of this sort; and he could recollect every thief that had been brought before him by the tone and accent of his voice for more than forty years.

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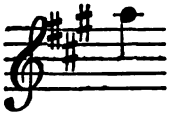
may be carried to the highest degree of perfection. The success of thieves and gamblers depends upon its quickness. Since the money has been recoined, the regularity with which each piece is struck gives them a uniformity of sound that is very remarkable; the half-crowns having the sound of Bankers quickly discover the least deviation from the proper tone, by which they readily detect the counterfeits. In the tossing up of money, gamblers can perceive a difference in the sound, whether it falls upon one side or the other. Pye-men are furnished with a covering to their baskets made of a smooth plate of metal, by which they take in the unwary, as they readily tell which side is uppermost by the sound upon the plate, though concealed by the hand.

The atmosphere is the grand medium by which sound is conveyed, though recent discoveries prove that other bodies conduct it with greater expedition *, as in the instance of vibrating a tuning fork, to the stem of which is attached a packthread string; on the other end being wrapt round the little finger, and placed in the chamber of the ear, the sound will be audibly conveyed to the distance of two hundred yards, though not perceptible to any

* Some very extraordinary telegraphic inventions are about to be exhibited, depending upon this principle.

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bystander. Miners, in boring for coal, can tell by the sound what substance they are penetrating; and a recent discovery is that of applying a listening-tube to the breast to detect the motions of the heart. The quickness which some persons possess in distinguishing the smaller sounds, is very remarkable. A friend of the writer has declared he could readily perceive the motion of a flea, when on his nightcap, by the sound emitted by the machinery of his leaping powers. However extraordinary this may appear, we find a similar statement is given in the ingenious work upon insects, by Kirby and Spence, who say, 'I *know* of no other 'insect, the tread of which is accompanied by sound, 'except indeed the flea, whose steps a lady assured 'me she always hears when it passes over her night-'cap, and that it clacks as if it was walking in 'pattens!' If we can suppose the ear to be alive to such delicate vibrations, certainly there is nothing in the way of sound too difficult for it to achieve*.

* Cats and dogs can hear the movements of their prey at incredible distances, and that even in the midst of noise, which we should have thought would have overpowered such effects. Rabbits, when alarmed, forcibly strike the earth with their feet, by the vibration of which, they communicate their apprehensions to burrows very remote. As an instance of the discriminating power of the ear of the elephant, we may mention a circumstance that occurred in the memorable conflict of shooting the maddened elephant at Exeter 'Change. 'After the soldiers had discharged thirty balls, he stooped, 'and deliberately sunk on his haunches. Mr. Herring, conceiving 'that a shot had struck him in a vital part, cried out— "He's down,

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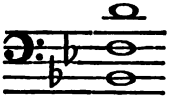
To accustom ourselves to listen with attention, is the first step to improvement.

Those who have made the least proficiency in music, must be aware how little capable we are, at first, of estimating the pitch or relative gradations of sounds—as being high or low, grave or acute; and how unintelligible the nicer distinctions are to an unpractised ear. As harmony is an inherent property of sound, the ear should be first *called to the attention* of simple sounds, though, in reality, all are composed of three, so nicely blended as to appear but as one; as the tone of St. Paul's bell, which we may imitate by putting down the three following notes upon the piano-forte: This combination produces a rich and sweet sensation upon the ear, called a concord. After which, we may try the following combinations, by which we obtain all the sounds of the octave,

'boys! he's down!" and so he was only for a moment; he leapt up 'with renewed vigour, and at least eighty balls were successively 'discharged at him from different positions before he fell a second 'time. Previous to this, he had nearly brought down the building of 'Exeter 'Change by his furious lunges, flying round his den with the 'speed of a race horse. In the midst of the crash of timber, and the 'hallooing of the assailants, he recognised the voice of his keeper 'in his usual cry, "*Chunee, bite—Chunee, bite;*" which was his 'command to kneel, and the noble beast actually knelt, and received 'a volley of balls that terminated his suffering.'

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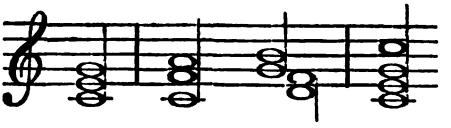
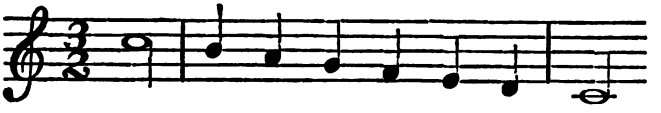


and which, placed in succession, form the notes of a peal of eight bells, or what is called the diatonic scale *.

By pursuing a course of study in harmony, we soon acquire what is termed a musical ear, and ultimately find no difficulty in determining the finest gradations. From what has been said, it must be obvious, that the improvement of the ear depends solely upon the attention with which it is used and exerted, as has been shown in the instances of blind people. That there is a knack in listening, no one can doubt, as we frequently find persons, who sing and play out of tune, readily distinguish this defect in others, but have not the habit of detecting the same fault in themselves. The power we have of recollecting sounds, or calling up former

* A dog, belonging to a change-ringer, used to accompany his master to the belfry of St. Martin's Church, in Leicester; and, upon commencing a peal of changes, he would lay himself quietly down, nor attempt to stir, till the bells began to *ring round*, which intimated the finishing of the peal, and which he always noticed. He would then get up, shake himself, and prepare to be off from an amusement for which he had less relish than his master.

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impressions, is much greater in some persons than in others; but most persons have experienced, that when they have been delighted with a new air, without any effort of their own, how it will haunt them for days.

The faculties of the ear, then, are by no means fully developed. Every new author in musical composition offers some new stimulus to the auditory sense. The sober strains of the last age would be considered intolerably dull and stupid by the listening public of the present day*. Even the fine compositions of Mozart are beginning to be thought heavy when compared with the brilliant strains of Rossini. The true composer may be said to '*live, move, and have his being*' in the midst of sounds. To him they are the materials of his art. Not so with the painter: he loves stillness and repose, and rambles in search of quiet spots. Hogarth rather painted his *own* feelings in his picture of the enraged musician, than those of a composer.

It has been remarked, that poets become blind, and musicians deaf. Homer, Milton, and Delisle—with Gretry and Beethoven†, are instances.

* For many years the lugubrious strains of Corelli were the only instrumental pieces performed in our theatres, and they were described, at that time, as *mirth-provoking music before the play.*

† *Beethoven.*—This extraordinary genius was completely deaf for nearly the last ten years of his life, during which his compositions have partaken of the most incomprehensible wildness. His imagination seems to have fed upon the ruins of his sensitive organs. What

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Then may we not suppose, that the decay of the organ arises from the internal action of the mind, calling up ideas of light and sound?

To those who have never heard,—what a blank the creation must appear!—all in motion, yet silent as death! The horrors of such a scene cannot be described; and we may say with Hartley, when we compare the imperfections of those who have never heard with those who have never seen, that the ear is of much more importance to us than the eye.

must we say to his posthumous quartetts? Who dare, at the present day, avow himself equal to the task of unravelling the hidden mysteries they contain?

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Chapter II.

NOISE AND SOUND.

There is a marked distinction between noise and musical sound. Noise is a confused mixture of sounds produced by the concussion of non-elastic bodies; whereas musical sound is a pure harmonious effect emanating from a simple elastic body, as the tone of a bell. It is a curious fact, that musical sounds fly farther, and are heard at a greater distance, than those which are more loud and noisy. If we go on the outside of a town during a fair, at the distance of a mile, we hear the musical instruments; but the din of the multitude, which is overpowering in the place, can scarcely be heard, the noise dying upon the spot.

To those who are conversant with the power of musical instruments, the following observations will be fully understood. The violins made at Cremona about the year 1660 are superior in tone to any of a later date, age seeming to dispossess them of their noisy qualities, and leaving nothing but the pure tone. If a modern violin is played by the side of one of these instruments, it will appear much the loudest of the two, but on receding 100

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paces, when compared with the *Amati*, it will be scarcely heard*.

Organs afford another proof of this observation; for we often find those which are overpowering when near, fail to produce that solemn grandeur of note at a distance which is the test of their excellence. The voice of man is endowed with this purity of tone in a higher degree than any of the vocal animals, by which, in a state of nature, it enables him to communicate with his fellows at a distance very remote†. Providence has bestowed

* When Barthelemon led the Opera, connoisseurs would go into the gallery to hear the effect of his Cremona violin, which at this distance predominated greatly above all the other instruments; though in the orchestra it was not perceptibly louder than any of the rest.

† Dr. Young states, on the authority of Derham, that the human voice was heard at Gibraltar, at the distance of ten miles. It is recorded in the history of Chester, that it was besieged by the Welsh in the reign of King John, during the time of its great fair, when the commandant assembled all the minstrels who had come to the place upon that occasion, and marched them, in the night, with their instruments playing, against the enemy, who, upon hearing so vast a sound, were filled with such terror and surprise, that they instantly fled. In memory of this famous exploit, a meeting of minstrels is annually kept up to this day, with one of the Dutton family (their royal master) at their head, to whom certain privileges are granted. A similar stratagem was used by the French when they first crossed the Rhine. The general assembled all the bands of the adjacent regiments upon the bank opposite to the enemy's posts; and as these bands were heard by the Austrians to march in different directions, they concluded that the whole French army was in full march upon them: they retired from their position, and the French achieved the enterprise with a handful of men.

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upon children a power of voice, in proportion to their size, ten times greater than that of an adult. In a state of nature this serves them as a defence and protection, for it is well known that infants have, by their screams, alarmed and kept off the attacks of the most furious animals. This property of musical sound in the human voice is strikingly shown in the cathedrals abroad. Here the mass is entirely performed in musical sounds, and becomes audible to every devotee, however placed in the remotest part of the church; whereas if the same service had been read, the sound would not have travelled beyond the precincts of the choir. But it is to noises that we look for those causes which so powerfully stir the imagination. Of all natural commotions, none affect us more than that of thunder, the fall of cataracts, the roar of storms, and the deep swell of the ocean. Probably the most appalling sound in nature is that of the falls of Niagara*, where the waters of the river St. Lawrence are tumbled into a deep abyss a mile in width, the roar of which may be heard at the distance of forty miles! If we can speak of similar effects by human means, we may mention the ever-memorable battle of Waterloo, where a hundred thousand combatants were furiously engaged for eight hours, with all the implements of war!

* An Indian term for the voice of thunder.

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Language falls short of the power of describing the horrible din of that day; the continued roll of the artillery bursting into terrific explosions; the roar of the musketry, intermingling with the yell of thousands, and the clash of arms, formed a climax of noise and sound that made the earth and spectators tremble. But though nature, in an angry mood, may powerfully alarm us at times, yet she more frequently delights us with her pleasing and softer tones, such as the murmuring of waters, the sighs of the zephyrs, and the whispers of the evening breeze. Beethoven, in his Pastoral Symphony, has given us the warm hum of the insects by the side of the babbling brook; and, as our musical enterprise enlarges, noises will be introduced with effect into the modern orchestra that will give a new feature to our grand performances.

In the drama they ought to form a concomitant part. As Macbeth says—

"How is it with me, when every noise appals me?"

These inharmonious sounds may form a new order of discords, more obscure than those we now possess—a set of still darker shades by which we may more forcibly depict the sublime.

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Chapter III.

THE VOICE.

The human voice, in its tone and accent, is unquestionably the most pure and sonorous of any which distinguish the vocal animals. In those countries where man, like a plant, may be said to grow and flourish, it expands, ripens, and comes to perfection; but in the northern and colder regions, where the mouth is more constantly closed, the voice is restricted, and escapes with difficulty*.

Greece and Italy, those far-famed countries, which have been the admiration of the world for their mild and beautiful climate, have been ever famous for the vocal art—under a sky so serene, the voice partakes of that clear and open tone that at once creates a language pure, free, and harmonious. This euphony of speech, or *aria parlante*, may be regarded as a natural faculty, and it is but a slight step in these countries to move into all the beauties of song. In a climate like our own, where nature has been less generous, it is a

* Captain Parry, in his polar voyage, speaks of the cold being so intense, that they dare not open their mouths in the outer air, or expose themselves without a mask.

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rare instance to meet with any voices that are truly excellent. Many of our words have had their origin in severer climes, and partake so much of the nasal and guttural tones as to destroy every vestige of melody*. These defects may, in a great measure, be remedied by art, and, if we commence soon enough, a voice may be made to approach the excellence of the Italians. Our method of producing vocal sounds is similar to that of a wind instrument. By a slight percussion of the breath through the windpipe we produce its key-note and attendant harmonies of the 3rd, 5th, and 8th. If we listen attentively, we may hear these intervals in speaking; but they are so slightly glanced upon, and pass with such rapidity, that it requires a nice ear to detect them. The cries in the streets are invariably composed of these tones, and naturally speaking, our voices are limited to these few notes. Some persons have a greater aptness for the vocal art than others, probably by a more suitable organization, but there is not a voice, however stubborn, but what may be rendered sufficiently pliant to perform with accuracy the notes of the diatonic scale. The first and most important operation is to open the mouth so completely, that the voice may meet with no obstruction in its

* The Dutch and Northern languages are so guttural, that in the delivery of some of their words you might suppose the speaker were choked.

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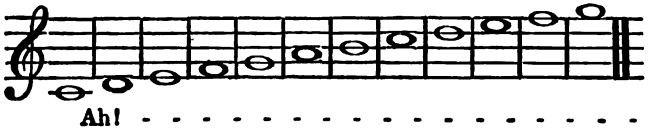
course: to do this, the head must be thrown a little back, while standing in an erect posture, opening the mouth so as to admit three fingers set edgewise between the teeth, then by gently putting forth the voice with the organs steadily kept in this position, you will produce the first vocal sound of Au*, as in the word *awful*. Another quality of tone may be acquired by admitting but two fingers between the teeth, and drawing the corners of the mouth alike backward as in the act of smiling: this position will give the sound of the vowel Ah! as in the word *art*, less broad, and more attenuated than the former. This is the best mode of modelling the voice for singing, and should be constantly resorted to, till every note from C below the line, to G above it, can be evenly sustained in the ascending and descending scales, while you moderately count four.

DAILY LESSON.



A more slender tone may be produced by contracting the mouth so as to admit but one finger

* This broad A occurs constantly in the Doric dialect of the Greek, and its broad pronunciation was sometimes a subject of discussion amongst that people, not knowing that it was adapted for musical purposes.—*Chatillon.*

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between the teeth, and which will give the sound of the diphthong Ea, as in the word *earth.*

For notes of rapid execution in the upper octave it will be necessary to contract the organs still more, poking out the chin a little, which will produce the still more slender sound of E as in the word *eel.* All these positions may be practised upon the daily lesson, and great attention should be paid to the *manner* in which any one good tone is made, so that you may adopt a similar method in the others.

In harsh and disagreeable voices the organs are too much contracted, so that the voice has not a free and easy passage. The sound thus resisted is tortured by overcoming the obstacles by which it is impeded. These modifications have a similar action upon the vocal organs to the pressure of the lips upon the mouth-piece of a wind instrument; but in addition to this, the muscles possess the singular power of lengthening or shortening the wind-pipe, by depressing the chin, which in effect widens it for the lower tones, while poking it out narrows it for the upper*. Hence it will appear that the whole of these operations are mechanical,

* Signor Ferlendi, when in this country, performed upon an oboe in the Opera-house, one of the joints of which was formed of leather, which he twisted or contracted in a way so like the wind-pipe, that he produced a talking tone much resembling the human voice.

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and that the muscles engaged will require constant practice to bring them into activity and perfect obedience *.

A full and retentive breath is the only basis upon which a pure and firm tone can be formed †. For this, the shoulders should be thrown a little backward, standing in an easy posture, and opening the chest, by which a deep inspiration can only be taken. From these directions it will be discovered that the point of action in the voice is seated in the throat near where the hair terminates at the back of the neck. This place may be considered as the antechamber to the mouth, in which compartment all the beauties of execution must be prepared, never advancing into the mouth, or sinking into the throat, as the least deviation either one way or the other, will render the tone harsh and hard, thick, throaty, and guttural ‡. In the as-

* Description of the voice—Haydn and Mozart.

† There is an art in taking the breath. In rapid music it should be drawn as quick as possible, and without the least noise. It should never be replenished in the middle of a word or division, so as to break a regular succession of notes. By practice, the retention of the breath can be carried to a great extent. Farinelli could sing three hundred notes in a breath, while many of our public singers are ready to drop with exhaustion in getting through the division of twelve bars in the last song of the Messiah. Though the noise of drawing the breath has been condemned, yet in the theatre, in scenes of agitation, the noise adds much to the dramatic effect.

‡ Madame Camporese's performance was truly excellent, except that some of her notes partook of the throaty tone, highly sickening and disgusting to the ear.

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cending scale the tones should diminish in volume and increase in brilliancy as they rise upward: to produce this, we gradually lessen the aperture of the throat, increasing the velocity of the breath; and if we were to compare the lowest note in the voice to the figure and size of a billiard ball, we should say that the sounds should so diminish, that the highest should not be larger than a pea. The lower notes of most voices are formed in the chest, which may be felt by laying the hand upon the breast, as the sound produces a very perceptible vibration. This portion of the voice is called by the Italians the *voce de petto,* or voice of the breast. Upon this stands the common voice, and immediately above it comes the *voce de testa* or the voice of the head, the notes of which are formed at the highest point of the vocal organs. The tones of the *voce de petto* are of an instinctive nature, and are the most passionate that we utter; they express our inmost feelings, and are termed the language of the heart, as it is from the region of the heart that they spring.

The tones of the *voce de testa* are of a very opposite kind to that deep and inward feeling of the lower voice. Its high and piercing cry is rather the language of imposture than sincerity *.

* On hearing a criminal whipt in a public market-place, I was persuaded the cry was not that of pain or anguish; and upon enquiry, I learnt from the jailor that the culprit was so little hurt,

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In the voices of men the *voce de testa* is sometimes termed a falsetto, or feigned voice, the tone of which is similar to the constrained effect of over-blowing an organ pipe, or a flute. This fictitious voice is now abandoned by composers of the present day, as being devoid of strength and expression. The effect of these voices is strikingly shown in contrast by those persons who are called ventriloquists. The celebrated Alexander imitates the conversation of three persons so completely, as to deceive the most experienced ear. By depressing the windpipe into the chest, though a slender man, he utters tones of that breadth and gravity which might be supposed to come from a gruff domineering person of gigantic stature: this is nothing more than employing the *voce de petto* *; and then by contracting the upper part of the throat, he diminishes these tones into the acute and feeble voice of a child. With these contrary voices, interposing his own natural voice occasionally, he carries on a conversation between a lad and his surly master with such admirable effect, that

that he said he would undergo the punishment again for half-a-crown.

* The howl of wild beasts is of this description;—the roar of tigers and lions fills us with horror, from the magnitude of chest required to produce tones so hollow and deep. Depth of voice fills the mind with an idea of an enormous being; and children in their frolics frighten each other by imitating these voices.

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besides himself you are led to believe there are two other persons in an adjacent room. This exhibition takes place on the stage, and as a climax to his performance, you hear, while he opens and shuts a door, the cries of children, dogs, and cats so well imitated by the skilful manner he diminishes and swells his voice, that you are compelled to believe the sounds come from persons at a distance, though the whole proceeds only from himself.

The natural qualities of the voice are as various as they are innumerable. We seldom meet with two alike. The key or pitch of voices is also very dissimilar, they are generally classed in the following order:—Among females the soprano is the highest, mezzo soprano the middle, and contralto the lowest. Those of men are alto, tenor, and bass, and they are an octave lower in tone than those of females. The voices of women are more active, and better adapted for execution than those of men, while the latter have more passion and pathos. In excellence they are infinitely more rare, for of the highest order there appears scarcely more than one first rate man singer in a generation. To acquire a good and pleasing tone, every experiment for modifying the voice should be tried; whenever success is obtained to the satisfaction of the ear, we should accurately notice the position of the organs, so that we may be enabled to repeat a tone

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of the same quality at pleasure. Considerable assistance may be obtained, as regards the opening of the mouth, by practising before a mirror. In the early schools of Rome, it was the custom ‘ daily to take the pupils beyond the walls, to a stone celebrated for its echo, which repeated the same sound several times. Here the scholars were exercised by making them sing opposite the stone, which by distinctly repeating the sounds, warned them of their defects, and they were enabled to correct their errors with greater ease.’

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Chapter IV.

SPEAKING.

The art of speaking consists in putting into action the various movements of the mouth, so as to convert the vocal tones into words. This is effected by the aid of the lips, teeth, and tongue; and when the features are free from defect, we may presume there is no natural impediment to a correct utterance. As the organs of speech differ as widely in form as men differ in their faces, it is not wonderful there should be great dissimilarity in our methods of talking. The thick lips of the African, or the spare lips of the Gentoo, are neither of them so well adapted for perfect execution as those of European fashion: the one mumbles, and the other lisps; and we may regard the models of beauty as the best form to produce an agreeable language. It is said that the French speak in the nose, the Germans in the throat, and the English through the teeth*. These peculiarities arise from the structure of language, but there is nothing either natural or pleasing in them.

* The English articulate with the mouth but slightly open, and the teeth half closed.—*Chatillon.*

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As the vowel tones are formed by opening the mouth at certain distances, and simply putting forth the voice*, it necessarily follows that the vowel tones must be the same in all languages†. Consonants are rather noises than tones, which are affixed to the vowels. They may be compared to the action which a reed or mouth-piece has upon the tones of a wind instrument—the breath first striking upon

* Vide Chapter on Voice.

† As in every language we find the vowels incorrectly classed, we have arranged them below in the order in which they are naturally formed:—

∧	*ā*	as in *Awful*—open mouth—tone in the chest.	
∨	*ea ēi*	as in *Earth*, *hurt*, and *urn*—closer—ditto.	
ı	*ā*	as in *Ah!*—corners of the mouth little drawn back . .	tone in head.
–	*ā*	as in *Hay*—more drawn back—teeth nearer	do.
·	*ė*	as in *He*—more drawn—teeth nearly closed . .	do.
·	*ȯ*	as in *Owe*—lips in a circle . .	do.
··	*ü*	as in *Hoo*—ditto, and pouting .	do.

DIPTHONGS.

i æ as in *Ah-he.*

u eu as in *He-hoo.*

Having no character to express the second vowel sound, writers have been perplexed, and have resorted to all the vowel characters in turn, to indicate this simple sound, as in the following—E*a*rth, b*e*rth, m*i*rth, w*o*rth, f*u*rth. To rectify these incongruities, it would be a simple improvement to represent this sound by the diphthong *ea*.

It is said that a modern inventor has contrived tubes of different shapes, so that, by simply blowing into them, the vowels are distinctly sounded.

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the teeth, lips, or tongue, before we make the vowel sound—as well as immediately after it; as, for instance, in the word *Tea*, the breath is held by the consonant, and exploded upon the vowel E: but in the word *Eat*, the reverse takes place; the vocal tone precedes the consonant, and the ejection of the breath follows after it. In the word *Treat*, it is begun and terminated with the same operation.

The nose and roof of the mouth may be regarded as the sound-board of the voice. The teeth form a bridge or barrier upon which the lips and tongue are constantly playing, and their beauty and regularity contribute much to the neatness of speech.

The action of the tongue is susceptible of high cultivation; and upon its activity depends much of that silvery tone of voice that delights us. With many, it lies a sluggish lump in the mouth, as when pronouncing the letter L, it so blocks up the passage, that the voice escapes with difficulty*. The lips are employed in the softer tones, and are chargeable with the same lassitude of expression.

The chin has an important office to perform, which is, to operate upon the hinge that opens and shuts the mouth; for upon its activity we either disclose a polite or vulgar pronunciation. Every one must have noticed, in lazy speakers, how the

* Women talk better than men, from the superior shape of their tongues. An ancient writer speaks of their loquacity three thousand years ago.

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words are drawled out of their mouths—as Nee-o for No. Others begin to talk before their mouths are open, affixing the mouth-closing M to most of their words—as M-yes for Yes.

It may thus be gathered that the speaking voice is a curious machine, capable of a variety of effects; and that the beauty of language depends upon the succession of sounds that it can execute with ease and fluency. If we wish to speak well, we should be taught. We have schools in this country to teach everything but the art of speaking. As we do not speak by nature more than we sing by nature, it is as necessary that we should be practised in the rudiments of the one as in the rudiments of the other. No Italian attempts to teach singing but by lessons in *solfaying;* and what is the intent of these lessons?—not to improve the voice, as *vocalizing* for that purpose is a better method,—but to give activity to the mouth in speaking the words. In the education of a *prima donna,* not less than three years are spent in attaining this faculty; but in the education of a youth for the Senate or the Church, such a ground-work is never thought of. He has to learn the grace and polish of speech at an age when it is too late to acquire excellence, or to lay aside habits incorrectly formed. In a similar way to that in which persons are practised in music, speakers should be practised in the first principles

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of speech, by exercising the different evolutions and movements of the mouth. Children make their first efforts upon the natural sound of Ah! to which they connect an explosive consonant, making the little words Ta! Ma! Pa! &c. These sounds are the purest, and by far the most natural, in every language; and it is a striking defect that in our English we are nearly destitute of them. In the Italian they abound; but we have not a word that either begins or ends with them, as in the following,—*Patria o felicità.*

Dr. Johnson and other authorities have laid it down as a rule of pronunciation, that every letter should have its proper sound; but in sounding many of the letters, we have not agreed as to that which is proper. How very differently we find travellers spell the same word which is to convey to us a new sound! And were we to sound every letter as Dr. Johnson and others would teach us, we should literally carry back our language to the 14th century.

There is a natural tendency in all languages to throw out the rugged parts which improper consonants produce, and to preserve those which are melodious and agreeable to the ear. The pronunciation of our ancestors, to us, at the present day, would be an unintelligible jargon. In the lower ranks, we may still hear some of these rugged expressions, which have escaped the polish of society.

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That part of our language which is derived from the Latin, is daily softening down into the more natural and pleasing accents of the Italians. Fashion may for a time impose peculiarities of tone and accent, but the permanent sounds will be only those which are spoken with ease and are acknowledged by the musical ear.

Stammering is occasioned by an over-effort to articulate; for when the mind of the speaker is so occupied with his subject as not to allow him time to reflect upon his defect, he will talk without difficulty. All stammerers can sing, owing to the continuous sound, and the slight manner in which the consonants are touched in singing; so a drunken man can run, though he cannot walk or stand still.

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Chapter V.

LANGUAGE.

The primitive tones of the human voice, which nature has impressed upon us, and which we utter instinctively, are, without doubt, the rudiments and ground-work of speech. The tones of grief, anger, fear, and surprise, are the same in a savage as in civilized man, and his 'howl at the appearance of 'danger, his joy at the sight of his prey,—reiterated 'or varied with the change of objects, was probably 'the origin of language in the early ages of the 'human race*.' By the curious structure of the vocal organs, man is capable of making a greater variety of tones than any other animal, and has at his command the power of expressing every emotion.

Children have no difficulty in expressing their wants, their pleasures, or pains, long before they can speak or understand the meaning of a word. In the dawn of society, ages may have passed away with little more converse than what these efforts would produce; but as the mind developed, and

* Booth's Analytical Dictionary.

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our wants increased, means would be suggested, by the articulating powers, to break these instinctive tones into particles of imitative sound; and in all probability the first words that were uttered bore some resemblance to the things described, as the boisterous roar of the sea would call for a boisterous expression*. The limited number of these sounds would at first lead men to describe many things with different degrees of force; and these varieties, added to an animated gesture, would render the primitive language a sort of musical declamation†. From all that has been handed down to us, it is evident that the most ancient languages were composed of simple sounds‡, as a simplicity of thought produces a simplicity of expression. Two or more simple impressions would form a complex idea, which would lead to the joining of two sounds together. As these combinations increased, the necessity of recording them would

* The very word Roar, when forcibly pronounced, carries with it the imitative sound. The same may be said of most of our primitive words, as splash, scrape, crack, crush, and the like.

† Dr. Blair observes, that the Chinese, in speaking, vary each of their words in five different tones, by which they make the word to signify five different things. Sheridan goes farther, and asserts that sixty different meanings are given to some words in this way.

‡ Sir Joseph Bankes found the South Sea Islanders so purely vocal, that they could not pronounce any English word loaded with consonants. The nearest approach they could make, in sound, to his name, was—Opano. As a specimen of their language, we may mention the name of one of their kings being Ta-ma-ha-ma-ka.

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soon appear, and symbols or letters would be resorted to as the means of retaining them. The spontaneous sound of the vowel Ah!—the sign of which is placed at the beginning of all the known alphabets,—would be the first sound to be recorded; and what is more natural than that the form of the letter should aim at depicting the form of the mouth requisite for the production of this sound?

Though the original shapes of the letters are lost and forgotten, yet we can trace some remains of them in the alphabets of modern times. Our letter A probably represented the figure of the mouth when open; and the bar across it, the line which the teeth would form in appearance while uttering this sound.

The upper part of the small letter e would represent the figure of the mouth as but just opened, and which would give the true sound of this vowel.

The vowel O accurately represents the circular form of the mouth for that sound.

The letter U, probably, in its original form was an exact representation of the scooped figure of the tongue, in uttering that sound.

We might hazard a similar conjecture upon the consonants. The two semicircles in the letter B represent the lips as closely pressed together in the act of forcing that explosive sound; and the consonant P, having but one curve, would intimate a slighter effect of the same kind.

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These delineations were probably the first attempts at representing sounds by written characters. The assembling of them together would be analogous to the recording of musical sounds by notes.

When once registered and made objects of sight, the uniting them in various ways, so as to form words, would be an easy and natural expedient*.

Language then, like music, is partly an imitative art, and has its origin in an effort to express the names of things by sounds. Its force will depend upon the use of the primitive tones, and its beauty upon the order in which various sounds are arranged. The present object is to speak of the English language, the basis of which is formed upon sounds of the most distant origin, but stamped with great meaning and force.

If we acknowledge there is a beautiful effect in a certain series or disposition of speaking sounds, and that some words are more euphonious than others, perhaps no circumstance has disfigured our language so much as the introduction of words coined from the Latin and Greek. These words retain none of their primitive beauty or force. Had they

* In the Eastern world, the Chinese dialects are chiefly, or entirely, monosyllabic, being so in the greatest degree as we advance eastward. These languages are all characterized by extreme simplicity of structure; they are destitute of inflections, they have not less than thirty-seven consonants, fourteen vowels, six diphthongs of elemental sounds, and the entire effects are brought about by the natural order of juxta-position.—*Edinburgh Review*, No. LXXXIV.

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not lost the sound with which they were originally spoken, they would have mingled with our native tones, and not have remained as dead expressions in our language. That the Latin was at one time the spoken language of Italy is an opinion that has never been doubted. But a musician, who is conversant with sounds, and who will take the trouble to examine its internal structure, must doubt the truth of this fact altogether. The very plan of it, in both sense and sound, is contrary to what nature would point out. That it may have been a modification of the mother tongue of Italy—systematically arranged by learned men for the purpose of expressing their thoughts in writing—is more than probable; but, that it was the language or common speech of the people, its structure and contrivance at once refute. The formation of a language must, at all times, have been gradual and slow; nor could it (from the accidental way in which words arise) preserve any system or order: but, as the human mind entered into subjects of deep research, language thus formed would be found 'too cumbersome for literary purposes,' and art would suggest a grammatical contrivance. Hence, in the same country, we should have a written and a spoken language. China still retains both these*; and

* A person may be well acquainted with the Chinese language as spoken, and know nothing of the written one; and many read it as it stands in books, and know nothing of the vernacular tongue.

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why should we not suppose that Rome possessed the same? The system of classifying words, and giving them certain inflections and terminations, has led to such odd combinations of sound, as cannot naturally be performed by the mouth; and the idiom of the Latin is so contrary to that order in which ideas occur to the mind, that we must suppose this arrangement to have been the result of literary taste and contrivance.

We might ask, when, and by whom, was the Latin tongue destroyed? Some say by the barbarians, who overran the country from the North: but a language could not be laid aside, and another adopted at once. Others contend that the Goths cut off the terminations and cases, and improved the logical arrangement; but this supposition staggers credulity itself. Is it not more reasonable to suppose that the present Italian is the original language of the Romans, softened and polished by the use of eighteen hundred years*? Where are we to look

* Mr. Pinkerton, in an essay on this subject, in the Memoirs of the American Academy, observes, that he had formerly adopted the very prevalent opinion, that the pronunciation of the modern Greeks was grossly corrupt; but that in the investigation of the subject, which he was led to make in consequence of conversations with individuals of the nation, he had found strong reasons for changing his opinion. He now thinks it in the highest degree probable, that the Greeks of the present day pronounce very nearly as their ancestors did, as early as the commencement of the Christian era. Again: it is well known that scholars, second to none in learning and ingenuity,

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for ' that power of song' which ancient poets speak of, but in the countries which gave it birth * ?

Persons who have an ear for sounds have only to listen to a language they do not understand, to be aware of its vocal beauties and defects. The northern tongues are less pleasing than those of milder climes. The severity of the regions in which they are spoken keeps the mouth constantly closed, and the act of speaking is principally performed in the throat. Such guttural and displeasing effects belong not to Greece and Italy. Had we resorted to these countries for their living tones, instead of the dead artificial terminations of the Latins, we should not only have enriched our language with facilities of expression, but have added to its vocal beauty. Who can have listened to this humdrum tongue,

have maintained that modern Italian is a form of Latin which was spoken in the Augustan age.—*North American Review*, No. LVII.

The Cardinal Bembo and the Marquis Maffei were of opinion that the ancient Romans had an oral language different from that of books. It is therefore probable that this, and not the written language of Italy, was the mother of the present Italian.—*Burney*, vol. ii., page 223.

* A modern writer observes, that probably the Etruscan language was spoken during the time of the Romans, and that the Latin was a written language, and confined to the literati. For if this was not the case, we must suppose, first, that the Etruscan was rooted out by the Latins, and that the Latin has again yielded in its turn to a new tongue; but it is more reasonable to suppose, that when Rome fell, the Latin fell with it, but the language of the people still remains in an improved form in the present Italian.

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without noticing the mouth-closing *M* at the end of the words, driving the sound through the nose; or the mean and sibilating *us*, attached to the name of their statesmen and generals? These terminations were never uttered by the people. We hear them called by the Italians at this day, Marco and Antonio: the same bold and heroic appellations, doubtless, which the Romans gave them.

The force of a language will depend upon such words as instantly raise the ideas in the mind; and its beauty upon their movement and succession. The first produces the picture, the second the colouring; yet we often derive more pleasure and are more sensibly moved by the *tone of voice*, than by any meaning we attach to the words. Madame de Staël had all her life a sort of organic delight in the melody of certain verses, altogether abstracted from any consideration of their sense. She recited them often with great pomp and emphasis, and said, 'That is what *I* call poetry! it is delicious! and so much the more, that it does not convey a single idea to me.' These effects are purely musical; and the pleasure we derive is similar to that of a strain of music upon the ear.

Language is made up of words and syllables; and these syllables, like notes in music, are of all possible lengths. It is a rude and incorrect distinction which the Latin scholars have made, in classifying them merely into long and short. The word *all*,

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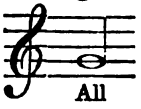
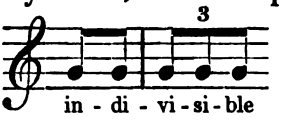
in length of sound, may be represented by a minim

; but the word *indivisible*, though composed of five syllables, will be spoken in a time equally short

: consequently, each syllable in the last word is only one-fifth of the length of the monosyllable. Since syllables are of various lengths, we have in them an immediate clue to the rhythm of language. A well constructed sentence, simply as it regards the flow of words, will, when measured by musical notes, have all the relative proportion of a strain of music, founded upon the laws of musical expression. If we inspect the fine Adagios of Haydn and Beethoven, we shall find them composed of sounds varying in duration from the slowest note to those of the greatest quickness; and if we examine a speech of Shakspeare, or a description of Milton's, we shall find them also composed of words *ponderous* and *slow*, mingled with particles and syllables of great rapidity.

With respect to rhythm,—a cultivated ear will find no difficulty in placing the strong expressions in musical order, so that they shall fall upon the accented part of the bar*. These words, where pro-

* Vide the Chapter upon TIME.

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perly sustained by the voice, invariably convey the sense; and into them, when we speak with feeling, we infuse the instinctive tone. The smaller words, which are the mere links of language, should be so placed that they can be driven together, if the speaker require room for the display of his voice.

Words may also be said to be of all colours, shapes, and sizes, like the stones and jewels in a lapidary's shop. Their effect in composition will depend upon the order in which they are strung together, so as to render them pleasing to the ear*. The English language, though copious in words, is not well assorted. It is more powerful than beautiful. We abound in the rougher tones, and are deficient in those of delicacy.

The sound of *che*, as in our words *cheese* and *chest*, which gives such softness and flexibility to the Italian, we are nearly without; and in minute sounds we are wholly deficient. We have not a sufficient number of little words like the syllables té, pé, ké, &c.; these particles are useful in accent, while others less acute are serviceable in filling up the chinks, and connecting important words. For these reasons our language is stubborn, and does

* Perhaps a theory might be laid down for the physical gratification of the ear, in the same manner as a gastronomical one has been devised for the delight of the palate.—*Carpani, Harmonicon.*

Filippo Villani assures us, that the musical modulation of the poetry of Petrarch addressed to Laura was so sweet, that it was on the lips of all the world.—*Quarterly Review*, No. XLVIII.

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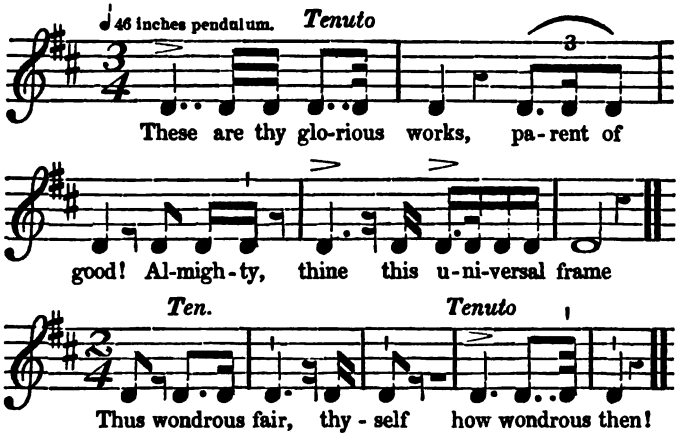
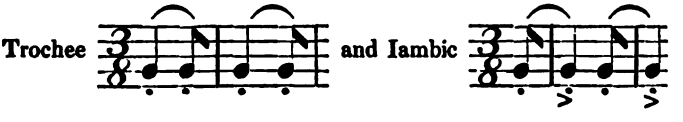
not work so kindly in musical construction as the Italian.

As an illustration of the above remarks, the following extract from Milton is affixed to musical notes, by which we may ascertain the time and accent which the author probably intended.



We find in this example eleven sorts of notes, or eleven syllables of different lengths, which, with the rests or pauses, make up a rhythmical order. The notes simply convey to us the exact time in which the words should be spoken. As yet we are without efficient characters to represent the flashing tones of the speaking voice.

It is but a rude distinction which prosodians make in classing words under the terms

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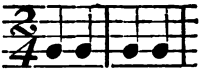
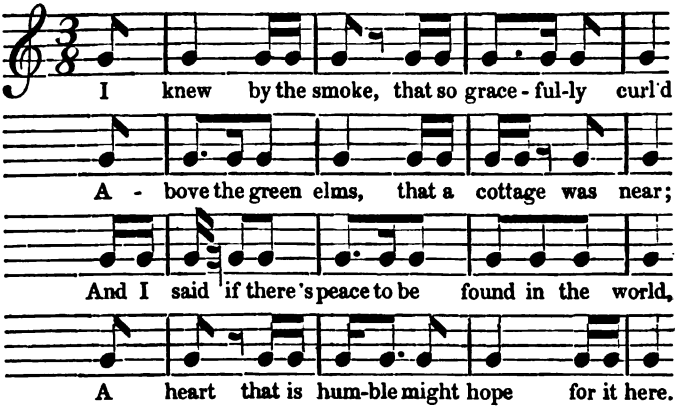
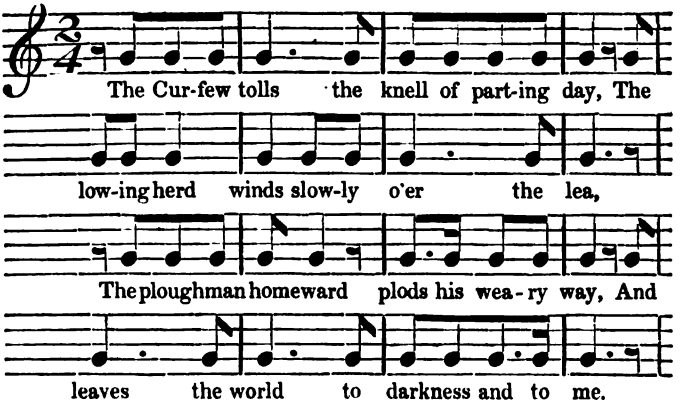
Dactyl and Spondee

The two first only prove that the syllables move in triple time, and the two latter in common. A cultivated ear will find no difficulty in perceiving that in these measures syllables may be of all possible lengths. To prove which, we may put into notes a poem of Mr. Moore's, in triple time.


I knew by the smoke, that so grace-ful-ly curl'd
A - bove the green elms, that a cottage was near;
And I said if there's peace to be found in the world,
A heart that is hum-ble might hope for it here.

Subjects of a graver cast require the more stately march of common time, as in the following:—

The Cur-few tolls the knell of part-ing day, The
low-ing herd winds slow-ly o'er the lea,
The ploughman homeward plods his wea-ry way, And
leaves the world to darkness and to me.

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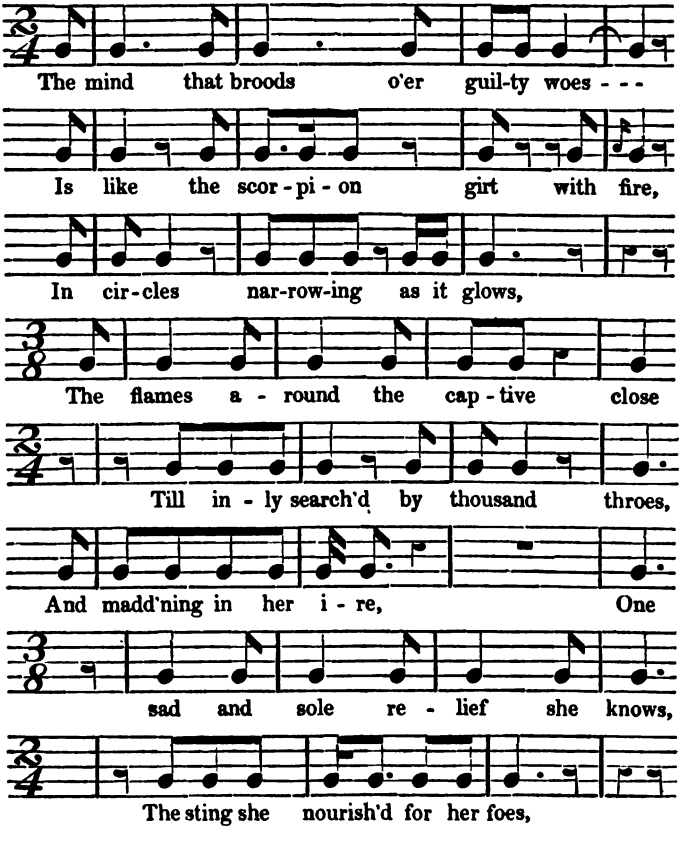
One of the principal features of measured poetry is that of the syllables partaking of a similar and uniform motion, agreeable to that flow which is impressed upon them by the laws of melody. In heroic or blank verse, this measured effect is but seldom used. The following quotation from Lord Byron will shew with what success the triple time is mingled with the common.


The mind that broods o'er guil-ty woes - - -
Is like the scor - pi - on girt with fire,
In cir-cles nar-row-ing as it glows,
The flames a - round the cap - tive close
Till in - ly search'd by thousand throes,
And madd'ning in her i - re, One
sad and sole re - lief she knows,
The sting she nourish'd for her foes,

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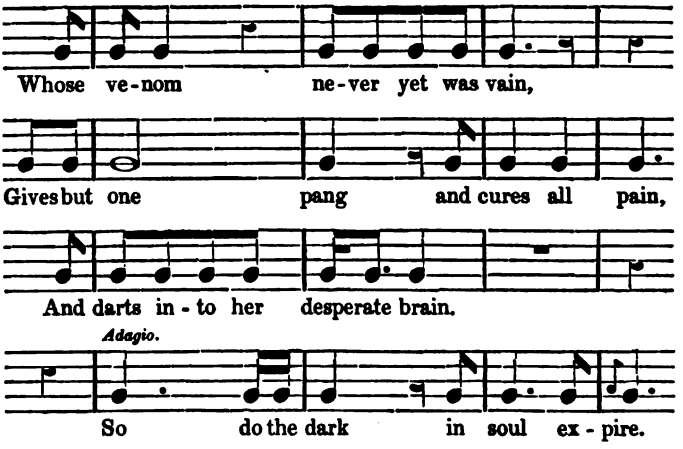
Whose ve-nom ne-ver yet was vain,
Gives but one pang and cures all pain,
And darts in-to her desperate brain.
Adagio.
So do the dark in soul ex-pire.

Language then is an art made up of sounds, by which we instantly communicate our ideas. In its earliest stages it simply gave names to things, and expressed the crude emotions of the human mind; but since it has received the intellectual contrivance of grammar, we are enabled to describe and define all the properties of matter, and enter into the most abstruse labyrinths of human reason.

Its use depends upon the clearness of its structure and vocality; and its beauty upon the musical disposition of its parts. As it progresses into order it gradually throws out its asperities; retaining only those sounds which are pleasing to the ear. Could we call up the familiar conversation of ages past, and anticipate that of the future, the ruggedness of the one would resemble the Welsh—the softness of the other the flexible Italian.

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Chapter VI.

ORATORY.

Before knowledge was conveyed by the art of writing, or the use of books, men resorted to an elevated mode of speaking when they had any thing to communicate, in which the common interests were concerned; and as circumstances arose, oratory or public speaking must have prevailed with the ancients more than ourselves*. The feelings of a speaker in addressing a large assembly are not those of common life. He is excited by the multitude around him, and becomes the focal point of every eye, and every ear. In a situation like this, his passions are roused; nature dictates the tone of voice in which he speaks; and what in ordinary conversation would be expressed in many words, he forcibly depicts by a figure. Oratory is the language of the passions, and we 'catch fire by what is kindled in another.' In ordinary speech we distinguish more nicely, and our descriptions may come nearer to the truth: but in oratory we

* The improvisatori are, no doubt, relics of the ancient poets and orators, or musicians, who used to recount their laws and feats to the lyre.

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yield to sympathy what we refuse to description. There is a moving tone of voice, as Mr. Burke observes, an impassioned countenance, and agitated gesture, which affects independently of the things about which they are excited; so there are words which touch and move us, under the influence of passion, more than any other. It is this moving tone of voice, and these emphatic words, that constitute the powerful effects of oratory. It is said of Cæsar, when addressing his army, that he chose long words for their grandeur. It would have been more correct to say—that he chose sonorous words, those that were full of sound and would fly to the farthest point of his battalions*. A powerful voice is one of the first requisites of a good speaker, and he will not fail to use the clearest and best parts of it for the drift of his discourse, reserving the extremes for particular effects.

The pitch should be that of a tenor, or middle voice. Mr. Denman's is rich and sombre, but rather too low. Mr. Burke's was, on the contrary, too high—a sort of lofty cry—soaring too much in alto†. Clearness and distinctness is an indis-

* In the chapter on Noise it has been shown how much further a vocal tone will fly than ordinary speech. For this reason the Catholics adopt the chanting tone, by which the service becomes audible in every part of the cathedral.

† Roger Ascham, tutor to Queen Elizabeth, observes, 'where a matter is spoken with an apte voyce for everye affection, the hearers, for the most part, are moved as the speaker woulde; but when a man

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pensable quality. An indistinct utterance is not only painful to the ear, but causes a great labour of attention, which ought not to be occupied with the words, but the ideas. From the following description of Lord Chatham, the great Pitt, we may conclude that he was an orator of the first description. 'His voice was both full and clear; his lowest whisper was distinctly heard, his middle tones were sweet, rich, and beautifully varied. When he elevated his voice to its highest pitch, the House was completely filled with the volume of sound, the effect was awful, except when he wished to cheer and animate; and then he had spirit-stirring notes which were perfectly irresistible. He frequently rose on a sudden from a very low to a very high key (note); but it seemed to be without effort. His diction was remarkably simple, but words were never chosen with greater ease. He was often familiar, and even playful; but it was the familiarity and playfulness of condescension—the lion that dandled with the kid. The terrible, however, was his peculiar power. Then the whole house sunk

is alwaye in one tone, like a humble bee, or els now in the top of the church, now downe that no man knoweth where to have him; or piping like a reede or roaring like a bull, as some lawyers do, which thincke they do best when they cry loudest, these shall never move, as I have known manye well learned have done, because theyr voyce was not stayed afore, with learninge to singe. For all voyces great and small, base and shrill, weak or soft, may be holpen and brought to a good point by learninge to singe.'

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before him. Still he was dignified and wonderful, as was his eloquence; it was attended with this important effect, that it impressed every hearer with a conviction that there was something in him finer even than his words; that the man was infinitely greater than the orator.' It is important that the tone of voice should invite attention; the finest strains of eloquence, delivered in the same level tone, always fail to produce much effect. Musically speaking, he is the best orator, who has the greatest number of tones at his command, who unites the upper and lower voices* to his natural speaking voice.

Mr. Kean possesses these qualifications in the highest degree. He has at his command the greatest number of effects—having a range of tones from F below the line to F above it—

the natural key of his voice being that of B♭, a note lower than Talma's. His hard guttural tone upon G is as piercing as the third string of a violoncello; whilst his mezzo and pianissimo expressions are as soft as from the voice of a woman. He has three distinct sets of tones; as if he occasionally played upon a flute, clarinet, and bassoon, which

* That is, the *voce di testa* and the *voce di petto.*

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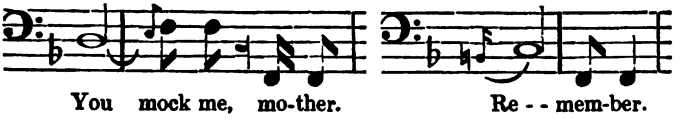
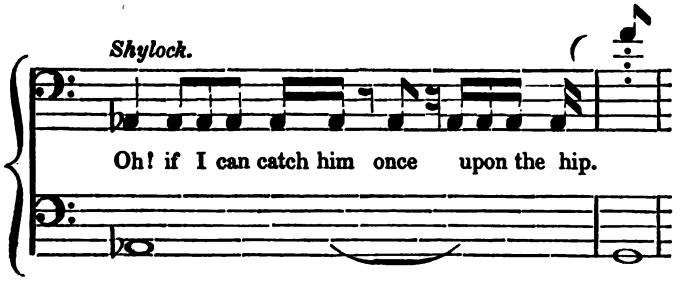
he uses as the passion dictates. In the scene with Lady Ann his notes are of the most touching and persuasive kind, often springing from the harmonics of his natural voice, which he elicits with exquisite delicacy. We shall instance the peculiar softness of the following expressions:—



But the same voice, when moved with a ruder stroke, gave the yell and choaked utterance of a savage.



His tones of furious passion are deep seated in the chest, like those of the lion and tiger; and it is his mastery over these instinctive tones by which he so powerfully moves his audience. At times he vomits a torrent of words in a breath, yet avails himself of all the advantages of deliberation. His pauses give a grandeur to his performance, and speak more than words themselves.

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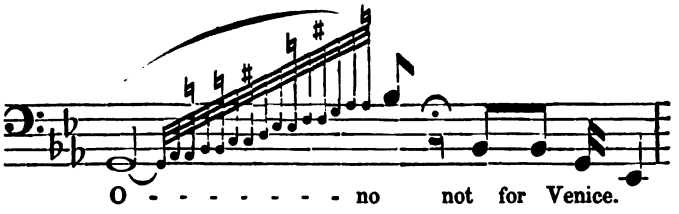
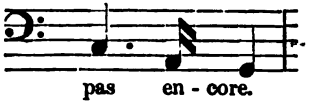
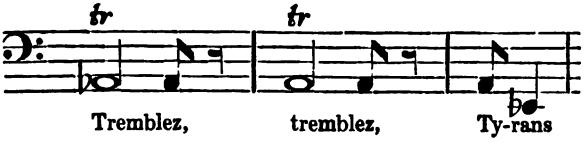


The French actors know nothing of this music of the voice; their recitation is disagreeably high and chanting. In the year 1822 the writer was present at the play of *Regulus*, in Paris, and saw their famous actor Talma, who is certainly a great exception to this remark. The tone of his voice was strikingly clear, sonorous, and beautiful. The following expression showed the richness and depth of his tones:—

In his whisper there was something touching and divine. The character of Regulus, in which he appeared, was evidently intended by his dress and manner to represent that of Bonaparte; and, at the following expression

the shouts of applause were, if possible, more loud and uproarious than anything heard in England.

The voice of Cooke was sharp and powerful,

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possessing little variety, and none of the softer inflections. In compass and celerity of vocal motion he was superior to any other orator, which peculiarly adapted him for scenes of villany.

Words lengthen or shorten under the passion with which they are uttered; in anger we hurry over them; in grief we dwell upon them.

Kemble had a voice of very limited powers, and of a level tone, which, without his talent as an actor, would have interested little. That hollowness, so peculiar to him, rather increased than diminished certain effects; as in the character of the Stranger. His haggard look and deep sepulchral tones, which struck awfully upon the ear—'*like the croak of night's funeral bird*'—admirably qualified him to depict the workings of a mind weighed down with sorrow and irretrievable calamity.

So powerfully are we affected by the tone of voice, that it is often of more importance to the just representation of character, than any other qualification we may possess. The delicious sweetness, and charming tone of Miss Murray's voice* can

* A celebrated actress, Mademoiselle Desgarcins, owed her success, in part, to this; scarcely had she spoken, or even suffered some tones to escape, than her hearers were moved; the effect was irresistible: and this magic, on one occasion, realising the marvellous effects which poetry has ascribed to music, softened some assassins who had entered the house of that touching actress, who were disarmed by the all powerful seduction of her voice.—L. J. Moreau.

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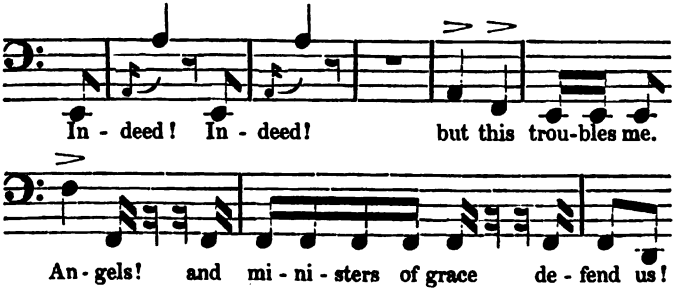
never be forgotten, and the accents of Miss O'Neil if possible, were more beautiful than herself*.

Macready, though an actor of great eminence, possesses but few of these excellencies. His voice is hard and croaking, and though his figure is well suited, his tones belong not to Hamlet. By aiming too much at distinctness he incurs a false pronunciation of the vowels, which proceeds from his drawing back too much the corners of his mouth; so that we have *scarn* for scorn, *go farth* for go forth, *harrible! harrible!* for horrible! horrible! His *sotto voce* is more perfect: in the scene where he gives instruction to the players, he is highly natural and pleasing†.

A voice adapted to the character is as necessary to the drama, as a particular instrument to the orchestra, to express the ideas of the composer.

* Her laugh was captivating! Welch, the traveller, speaks of the pleasure he had in listening to the laughing of Indian women.

† The following expressions I heard from Mr. Pemberton, who evinced a great knowledge of the part, and entered so fully into the feelings and agitated soul of Hamlet, that it was perfect nature.

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The great inattention shown to this often renders the character unnatural and ridiculous; as in common life, we meet sometimes a stout athletic man with the piping voice of a child, and a spare slender creature with the hollow tones of a giant. Why are we so convulsed with laughter at the incomparable Liston? Perhaps the oddity arises from the junction of his pompous voice with the mean and senseless characters he personates. It is like putting the grave and sententious expression of a Lord Chancellor into the mouth of an idiot. This swelling of the words in a dignified character has its due effect, for, as Lord Pembroke observed, Johnson's sayings would not have appeared half so extraordinary but for his bow-wow way.

Liston's powers are of the highest order. His *voce di petto* is perfect, and the range of his voice is more extensive than any performer upon the stage. These qualifications would have given him the greatest advantages in tragedy; but then the singularity of his performance would have been destroyed. It is this odd union of voice, face, and figure, that render him so unlike any other actor,—so truly comic, with a humour so unique, that no one has yet dared to imitate him.

At the bar, or in the pulpit, oratory has seldom risen to the highest pitch of excellence. There wants the action and business of the stage to keep

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alive the passions of the mind. It is true the actor has nothing to do with the invention of the images or sentiments; they are furnished by the poet. He has only to depict them by appropriate voice and gesture.

Mr. Burke's oratory was of a contrary kind,—nothing could exceed the flow of language, and the powers of his imagination. At the trial of Warren Hastings, his shrill voice rang through the hall, but it was cold and ineffective. There wanted the darker tones to clothe the sublime images of his fancy. As it regarded the effects of voice, there was more natural eloquence in the prisoner at the bar, when he called upon the lords to save him from the fury of his accusers.

In the pulpit, the want of vocal expression is still more apparent. The preacher is in too quiet possession of the field. The familiarity of the subject and the want of novelty beget a sameness of tone that wearies the attention, and destroys the interest. As an exception to this remark, we may mention the performance of the Rev. Mr. Irving, at the Scotch church, which is purely a musical exhibition, not a little aided by dress and gesture*. His voice is

* Action contributes much to the power of words. The holding of the arm close upon the chest, reserving its use till the finger is pointed towards the audience, to call the attention and mark the sense; even the lodging of the hand within the bosom of the waistcoat, in an easy attitude, relaxes the attention of the audience, and prepares the mind

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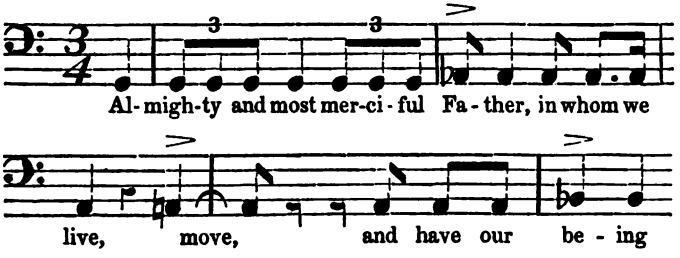
that of a clear sonorous basso, of considerable compass. In manner he is slow and reverential, never hurrying beyond the time of adagio,—carefully using the right tone for the particular passion. His prayer, commencing with the words,



reminded me of that slow and solemn strain of deep holding notes, gradually ascending, which describes the rising of the moon in Haydn's *Creation**.

Although the advantages of a musical voice have been fully shown, yet there are speakers of great eminence but little qualified in this particular. As an instance, we may mention the extraordinary

to receive new effects. In the dramatic exhibition of the ancients, the speeches were made through metallic masks, which augmented the voice sufficiently to fill with sound their vast amphitheatres; and it is said that one person performed the oral part, and the action was given to another: yet such was the effect of their pantomimic performance, that Cicero says, it was a contest between him and Roscius, whether he could express a sentiment in a greater variety of phrases, or Roscius in a greater variety of intelligible significant gestures.

* I once heard a preacher, after painting the abode of the blessed, artfully descend into the extreme depths of the petto, to describe the horrors of the damned.

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powers of the late Rev. Robert Hall, of Leicester, whose voice was naturally so deficient in strength, that in a large auditory he was heard with difficulty. Yet the stores of his mind and the brilliancy of his conceptions place him in the first rank of orators. His delivery, though feeble, was peculiarly neat and graceful, and when urged by the fire of his imagination, became so rapid that no short-hand writer was able to take down his words. The scintillations of his fancy, and the flow of his eloquence, may be compared to that of Burke; and as a writer of the English language he is not surpassed by any one, ancient or modern.

From the earliest state of society to the present time, the power of oratory has been felt and acknowledged. In savage states, recently discovered, the chiefs and rulers have obtained their power by the influence of this noble and enthusiastic art; and we may conclude that, as language refines, with grace of action and the pomp of words, its influence will keep pace with the polish of society.

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Chapter VII.

SINGING.

To sing with taste and expression, many qualifications are required:—first, as music, voice, ear and execution; secondly, as language, enunciation, mind, and action. These, when combined with a just feeling, constitute the highest point of vocal excellence. The mode of acquiring the voice has been explained in a chapter on that subject, and the delivery of words, under the art of speaking; but to blend the singing and speaking voice together—to unite them artificially in song—is a great achievement. Those who are endowed by nature with a fine voice frequently have little power of showing it under the restraint which words impose. It is a simple operation to perform a strain of music upon the voice without words as upon an instrument; but to engraft syllables upon musical sounds without injuring the tone, is a perfection which few ever attain. Before this can be done, the composer must have a just conception of that alliance which subsists between words and

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sounds, so as to render the composition suitable for the voice; without this connexion the piece can never be either effective or pleasing. A composer may have a quick sense of the beauty of melody, without a corresponding taste for the beauty of language. In such cases he is satisfied by the charm of the music, and the words are left to shift for themselves. Here the singer has a task to perform, sometimes to substitute other words, and occasionally so to alter their pronunciation as to make them accord with the musical expression: on the other hand, when no exception can be made to the words, to lengthen some notes and shorten others, as the syllables may require, but never at the risk of deforming the melody. As an illustration, the following air is accommodated to four different sets of words:—

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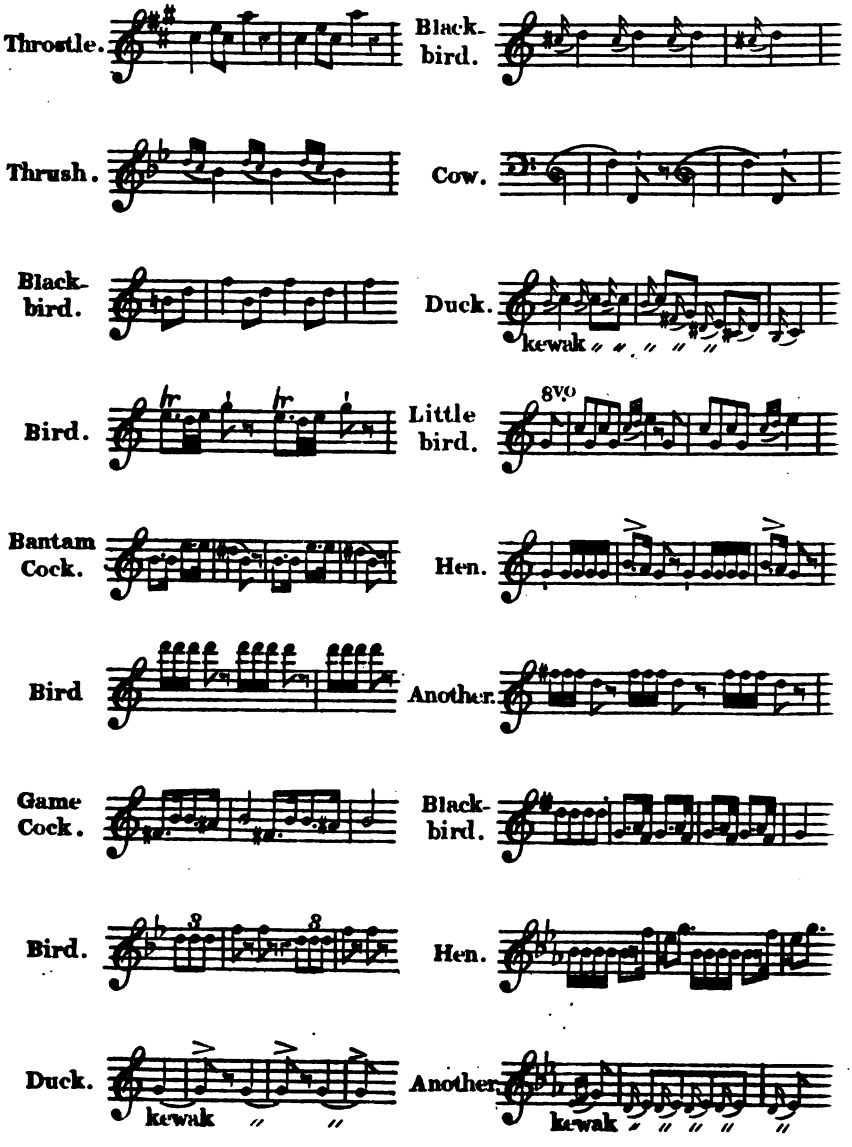
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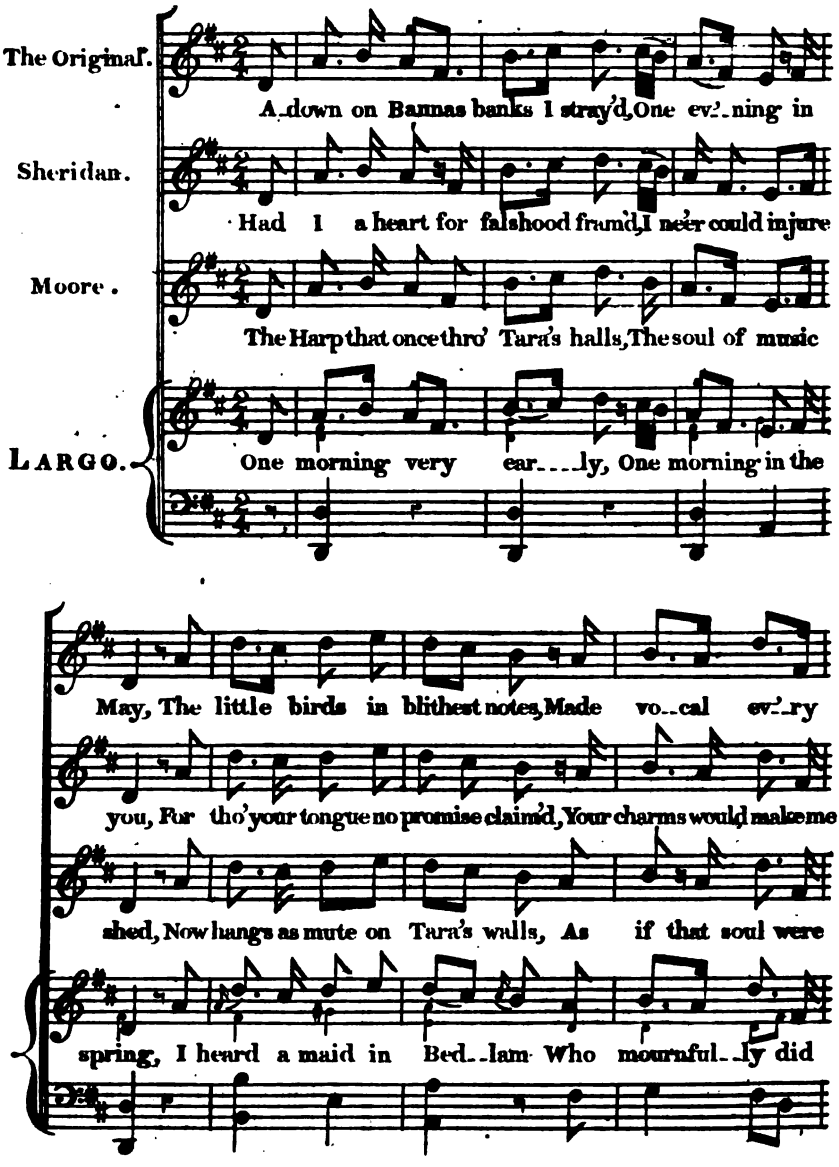
IRISH MELODY.

The Original.
A down on Bannas banks I stray'd, One ev'ning in
Sheridan.
Had I a heart for falshood fram'd, I ne'er could injure
Moore.
The Harp that once thro' Tara's halls, The soul of music
LARGO.
One morning very ear....ly, One morning in the
May, The little birds in blithest notes, Made vo..cal ev'..ry
you, For tho' your tongue no promise claim'd, Your charms would make me
shed, Now hangs as mute on Tara's walls, As if that soul were
spring, I heard a maid in Bed..lam Who mournful..ly did

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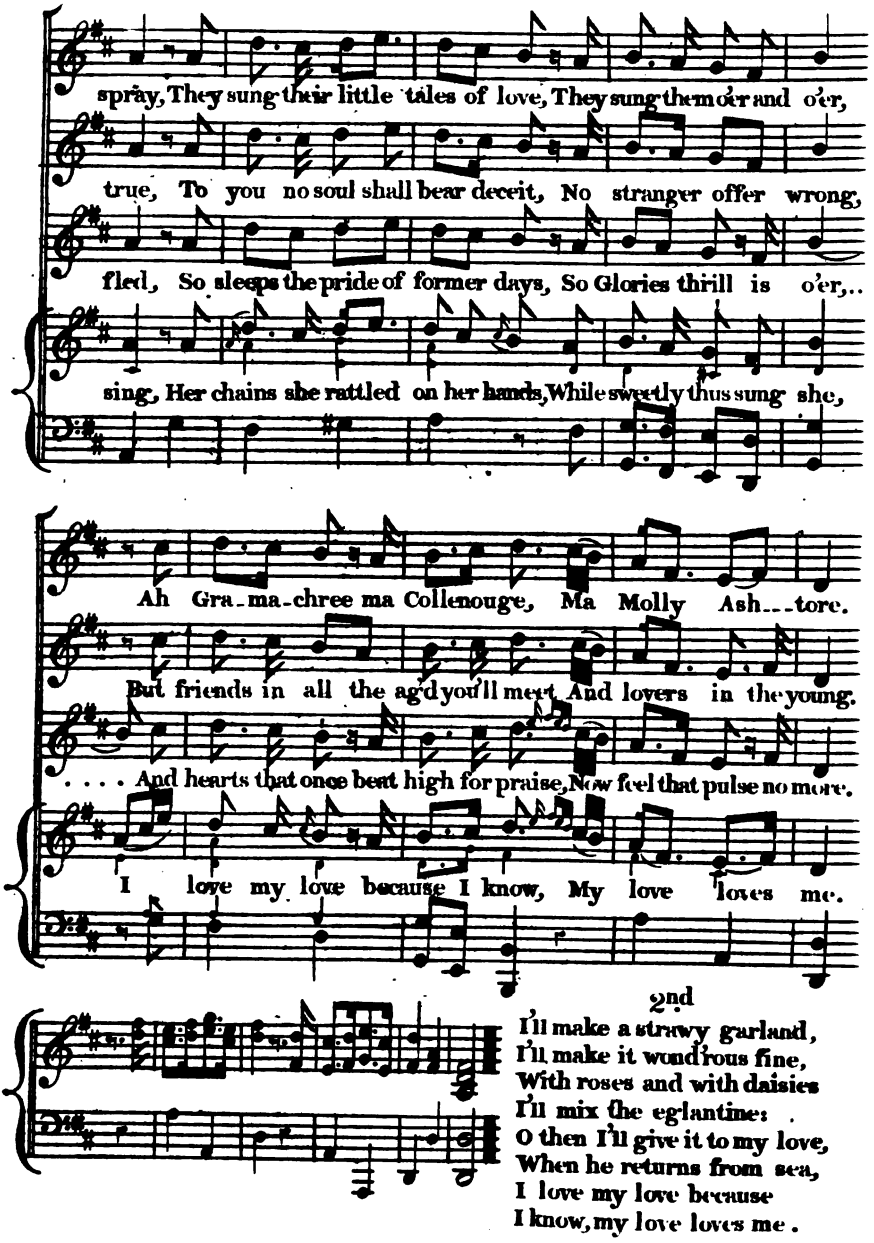
spray, They sung their little tales of love, They sung them o'er and o'er,
true, To you no soul shall bear deceit, No stranger offer wrong,
fled, So sleeps the pride of former days, So Glories thrill is o'er,..
sing, Her chains she rattled on her hands, While sweetly thus sung she,
Ah Gra-ma-chree ma Collenouge, Ma Molly Ash---tore.
But friends in all the ag'd you'll meet And lovers in the young.
. . . . And hearts that once beat high for praise, Now feel that pulse no more.
I love my love because I know, My love loves me.

2nd

I'll make a strawy garland,
I'll make it wondrous fine,
With roses and with daisies
I'll mix the eglantine:
O then I'll give it to my love,
When he returns from sea,
I love my love because
I know, my love loves me.

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Cry of Animals &c.

Oxen.

Cow.

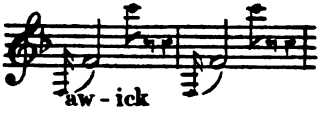
Cow.

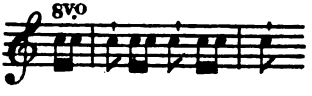
Ox.

Calf.

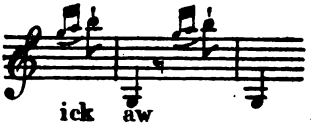
Yelping Cur.

Great Dog.

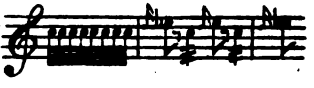
Ass.

Little Bird.

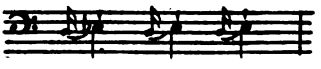


Cross Child.

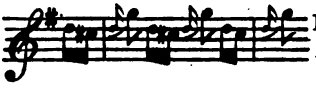
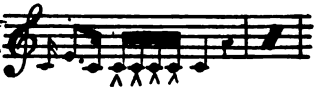
Ass.

Bird.

Hen from roost.



Goose.

Bullock.

Child crying.

Bird.

Newfoundland Dog.

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The composer has much difficulty in finding syllables short enough for his diminutive notes, our language being very deficient in this particular. To remedy this defect, the singer should be careful to adopt a neat and pointed pronunciation of those particles of language that fall under the shortest notes. Open syllables should have long open sounds, and short syllables short sounds; the reverse of this frequently occurs in the best compositions.

These observations touch only the length of syllables, showing that, unless the quantity exactly coincides with the value of the notes, the musical expression will be greatly injured, if not entirely destroyed *.

A firm and decided tone can only be produced by a quick opening of the mouth; the want of this activity in attacking a sound produces a quacking tone, like that of a duck†. How often do we notice a vulgarity in the performance of educated

* No one ever knew better how to adapt language to the peculiarities of music than Metastasio; by rejecting words unfitted for singing, by frequently adopting elisions, and words which terminated with an accented vowel, as ardí, pregó, sará, and artfully intermixing different species of feet, to give variety to the periods corresponding with musical intervals, and giving room to the singer to breathe, by dividing lines into halves, in order to shorten periods and render them smoother, by using rhyme discreetly, though without any fixed law, making it subservient to the ear.—*Arteaga.*

† So indifferent performers upon the organ produce a similar quacking tone upon that instrument, by putting down the key too leisurely, whereby the valve is not promptly opened.

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persons, occasioned by this negligent manner of opening the mouth; not knowing that the drawling tone arises from a cause so simple and so easy to be removed. The following slovenly expressions from a bass singer of eminence will be in the recollection of many.

Doo-ark-ness shall cover the earth.
The *Gen-te-oyles* shall come to thy *le-oyt.*
The *she-had-dow* of death.
The wings *oo-hof* the *woo-inde.*

A soprano of eminence,

Bid me *dis-ke-orse, de-ance* and play.

Mr. Bartleman had none of this lax and idle manner. His quickness in putting forth the voice was his greatest excellence. His firmness might be compared to one who walks and marches well with his foot set on the ground and lifted up without any shuffling*.

To sustain the voice in an even tone—to increase or diminish it gradually—requires great management of the breath; for there can be no command of the voice without a perfect command of breath. To effect this it is expedient to take a quick and deep inspiration, filling the chest without the least noise†, and using it sparingly.

* Dr. Bayley.

† The pleasure we derive from the performance of one of our first female singers on the English stage is much diminished, by the disagreeable noise which arises *from the bad method of drawing* her breath.

It is recorded of Farinelli, that he could throw out his voice in one

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It is an unfortunate circumstance for English singing, that so many of our words begin and end with the letter S. This offensive sound, which is made by forcing the breath through the teeth, predominates so much in our language as to arrest the attention of all foreigners; for, if we listen to the following line, '*sing songs of praise*,' when our church congregations are holding forth upon Sternhold and Hopkins—we have a more deafening hiss than ever proceeded from an army of geese in Lincolnshire. The following line from Dryden is nervous and expressive, but so loaded with S's as to be utterly repugnant to everything like musical expression:

And thrice he slew the slain.

'If our alphabet,' as Dr. Burney observes, 'be critically examined, in order to discover the effect

continuous note, swelling it and then letting it die away, for such a length of time, as to excite the incredulity of all those who heard him; who, though unable to detect the artifice, by which he so economised his breath, supposed he was assisted by some instrument whilst he renewed his power of respiration.

A friend of the writer, who occupied an apartment in the Fauxbourg Poissonnier, Paris, was so frequently annoyed by a sound below stairs, which he thought proceeded from the wind singing through a door, that he constantly complained to his servant of her neglect in not closing it. On her assuring him that was not the case, he set about to discover the cause of this phenomenon; and to his great surprise, found in the lower apartment the celebrated Crescentini, practising his *sostenuto notes*, which he increased and diminished so imperceptibly, as to lead to the supposition that it was the swelling and dying away of the wind.

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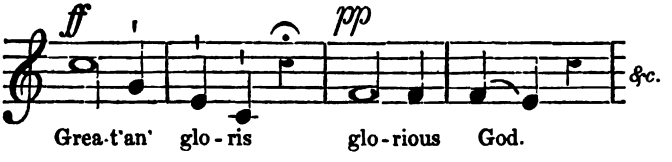
which each letter has upon the voice in singing, it will be found that peculiar letters, as well as combinations of letters, have peculiar vices and tendencies to impede or corrupt musical sound.' As a means of expunging as much as possible this offensive sound, it is a good maxim to turn the plural nouns into singulars, by cutting off this letter whenever the sense will permit *, and often at the end of a word it may be converted into the more agreeable sound of Z. Another defect in our language is the entire want of neat explosive sounds, as bah! dah! pah! tah! té, pé, ké. These articulations are necessary to musical expression, and to obtain them we are driven to the expedient of joining the last letter of a word to the following vowel of the next word, so as to produce this smart and rigorous effect. For instance, refer to the staccato passage in Haydn's chorus, *Great and glorious God of Israel* †, where the full orchestra has the following passage in unison,—

* Though the letter S forms the plurals of French nouns, it is never sounded. With some persons the sound of the W is equally offensive. I once heard a clergyman who had so great a fondness for this letter, that scarcely a sentence of his discourse was uttered without it: upon inquiry, I found this was the result of habit, for he was a great whistler.

† Sacred Melodies, vol. iv.

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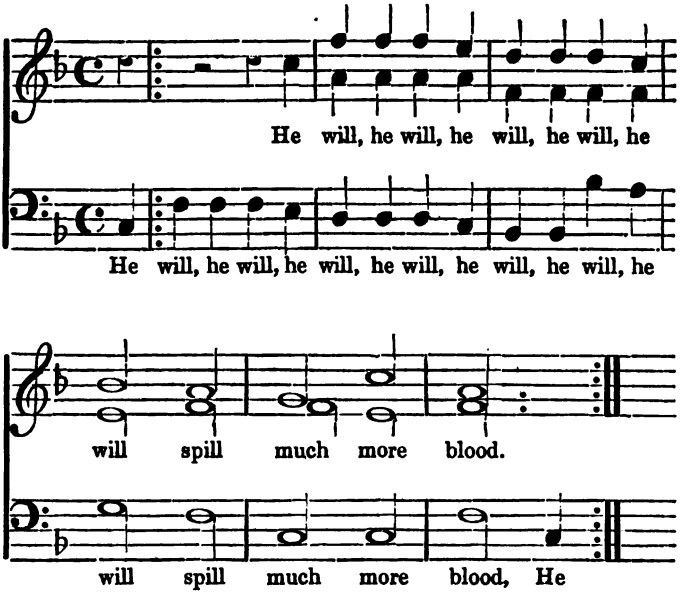
This effect can only be produced by joining the *t* to the word *and*, and discarding the *d*. By other combinations we can produce the very opposite—that of a gliding and gentle sensation.

If the various sounds of words be compared to *forms*, we may say they are of all possible shapes, and great taste may be shown in uniting them with musical expression. Our early composers often repeated the same word five or six times together, to gain an effect, which could not be obtained by any other means. The witches' music in *Macbeth*, composed by Matthew Lock, carries with it an air of singularity from this circumstance alone.


He will, he will, he will, he will, he
He will, he will, he will, he will, he will, he will, he
will spill much more blood.
will spill much more blood, He

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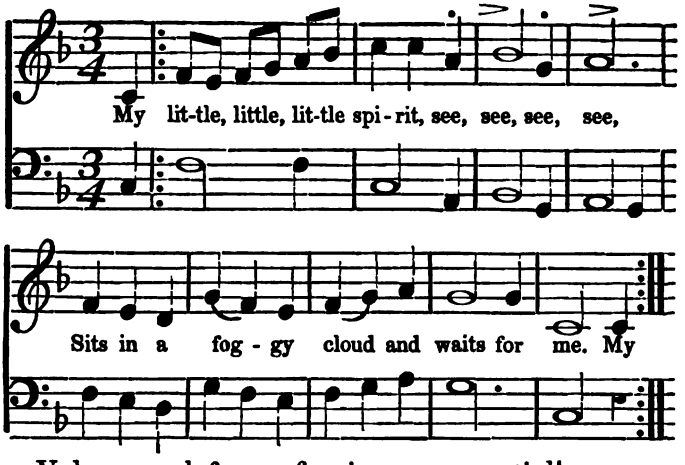
Volume and force of voice are essentially necessary in a public singer. The same powers which delight us in private life would fail to give satisfaction and pleasure in a theatre. Like the scenes upon the stage, the finest touches must be bold and strong to be felt at a distance.

Catalani's power was so great as to be offensively loud to those who were placed near her. None should venture upon the stage but those who have acquired, or upon whom nature has bestowed, a plenitude of voice*. This power of voice confers

* Reynolds, describing some private theatricals given at the Duke of Marlborough's, where the accomplished families of Spencer and Russell performed, could not hear one line in twenty, though the theatre was not larger than would contain 200 persons. Shortly afterwards a dance was executed so elegantly, as to attract the attention and applause of the whole audience. Indeed, the ease and grace when the party assumed their natural characters, made us doubt whether they were the same persons, who, a few minutes before, appeared so deficient in stage declamation.

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upon the singer, the valuable property of a clear articulation, which enables him to pronounce the words distinctly without injuring the tone. Hitherto we have considered the voice simply as an instrument possessing the additional power of engrafting words upon its musical tones. We now proceed to speak of a higher faculty, that of breathing into these sounds a tone of passionate feeling. The singer, who contemplates the sounds merely as they are marked out by the notes, who has not that internal sensation of what the author would express, may execute his task with musical exactness; but, without this emotion, he will fail to affect his hearers, for it is an old observation, to produce a passion in others, we must first feel it ourselves.

In the chapter upon Language, we have alluded to the instinctive tones more than once. The tones of love and hatred are natural inflections of the voice, intelligible in every language, and understood by the lowest of our species: it requires not the aid of words to express them. There is a lightness of voice for the extacy of joy, as well as a depressed and weighty tone for that of grief. The composer takes care to interweave these expressions, by which he heightens the force of his melody; and if the singer is sensible of them, he will skilfully blend them in whatever he performs. These passionate tones, which so powerfully lay hold of our affections, are for the most part formed in the chest, and are of

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that order termed the *voce de petto*. This is the case with those that express the sensations of sorrow, pity, love, and regret; while those of joy, rage, and exultation, &c., are to be referred to the higher voice, the *voce de testa*, for we do not quarrel in the same tones that we love*. The application of these instinctive tones may be compared to those colours in a picture by which the painter gives a warmth to his subject, and which may be termed the colouring of the musical art: nor can we have these expressions at command, unless we give ourselves up to that state of feeling which will enable us to express them.

* The horse rejoices in the applauding tones of the rider's voice, and trembles when he changes them to those of anger. What blandishments do we see in the dog, when his master soothes him in kind notes; what fear, and even shame, when he changes them to those of chiding!—*Sheridan*.

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Chapter VIII.

AIR.

The chief excellence of that measured strain of music called air, resides in the beauty of its melody, the symmetry of which lays hold of our affections in a peculiar way. When addressed to the gentler passions, its tender expressions are more intelligible than words, of which few are necessary to assist its meaning; and the less it is encumbered with them, the more powerful is its charm. Melody demands the expression of its own thoughts, before it attempts to express the ideas of the poet; 'a means 'exclusively its own, and which acts upon us in a 'pleasurable way*.' Its power of calling up ideas

* It is an observation of Madame de Staël, that when the powers of melody are but feebly felt, we expect that it should faithfully conform to every variation of the words; but when the whole soul is affected by it, everything, except the music itself, is unseasonable, and distracts the attention, provided there be no opposition between the

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of the past, upon which the mind loves to dwell, is often a source of great delight: with music of this kind, the singer seldom fails to please; he trusts to the charm of the melody rather than the force of the words; recollecting, that 'we must first please the ear before we can touch the heart.' The following lines, taken from Chatterton's play of *Ella*, are joined to a few simple notes, and the succeeding Aria is constructed upon a subject taken from Haydn's 40th Quartet, both of which are specimens of simple melody.

words and music. We give ourselves up to that which should always predominate over the rest: for the delightful reverie into which it throws us, annihilates all thoughts which may be expressed by words. We give ourselves up to the general affections of the soul. Metastasio reduced his language in versification to so limited a number of words, phrases, and cadences, that they seem always the same; and his poetry often produces the effect of a musical instrument, which conveys no idea, but delights you with its melody.—*Quarterly Review*, No. XLVIII.

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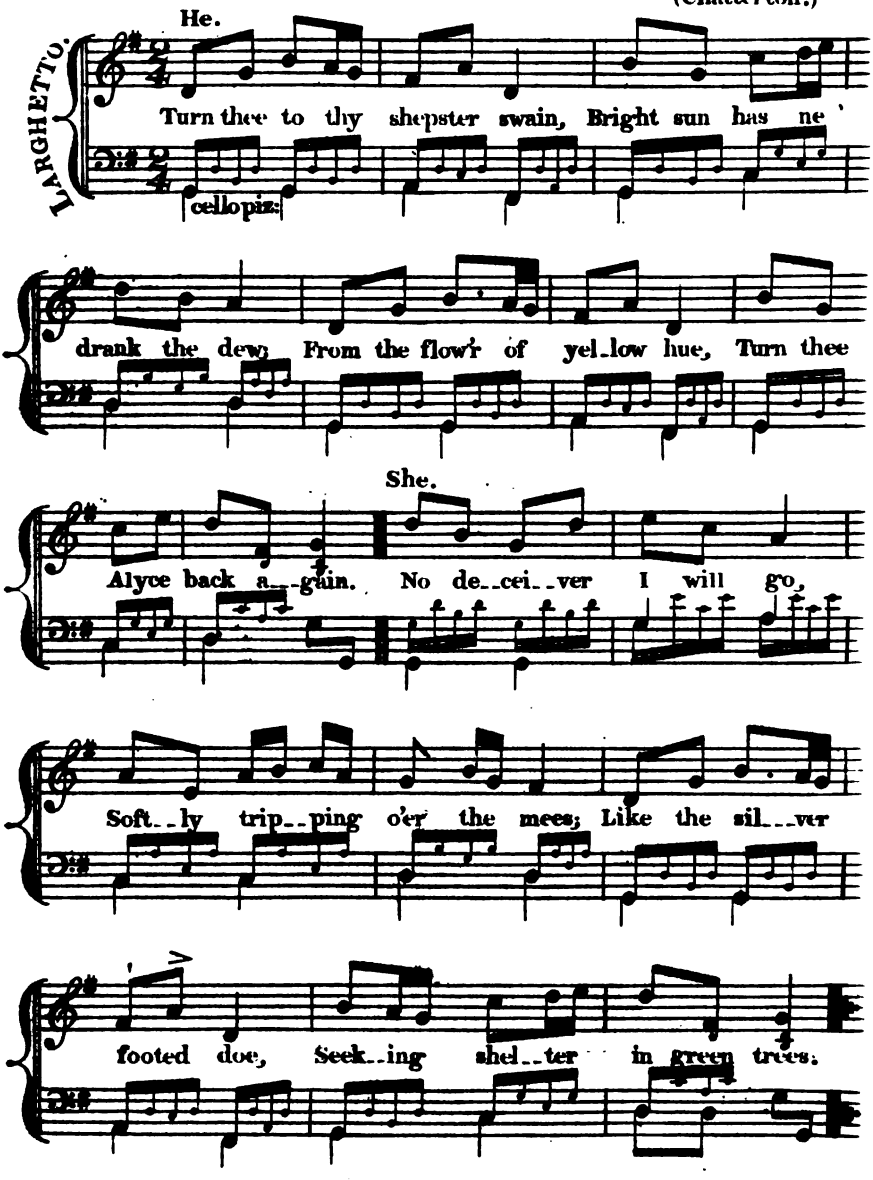
MINSTREL SONG.

(Chatterton.)

He.
LARGHETTO.
Turn thee to thy shepster swain, Bright sun has ne'
cellopia:
drank the dew, From the flow'r of yel_low hue, Turn thee
She.
Alyce back a_gain. No de_cei_ver I will go,
Soft_ly trip_ping o'er the mees; Like the sil_ver
footed doe, Seek_ing shel_ter in green trees.

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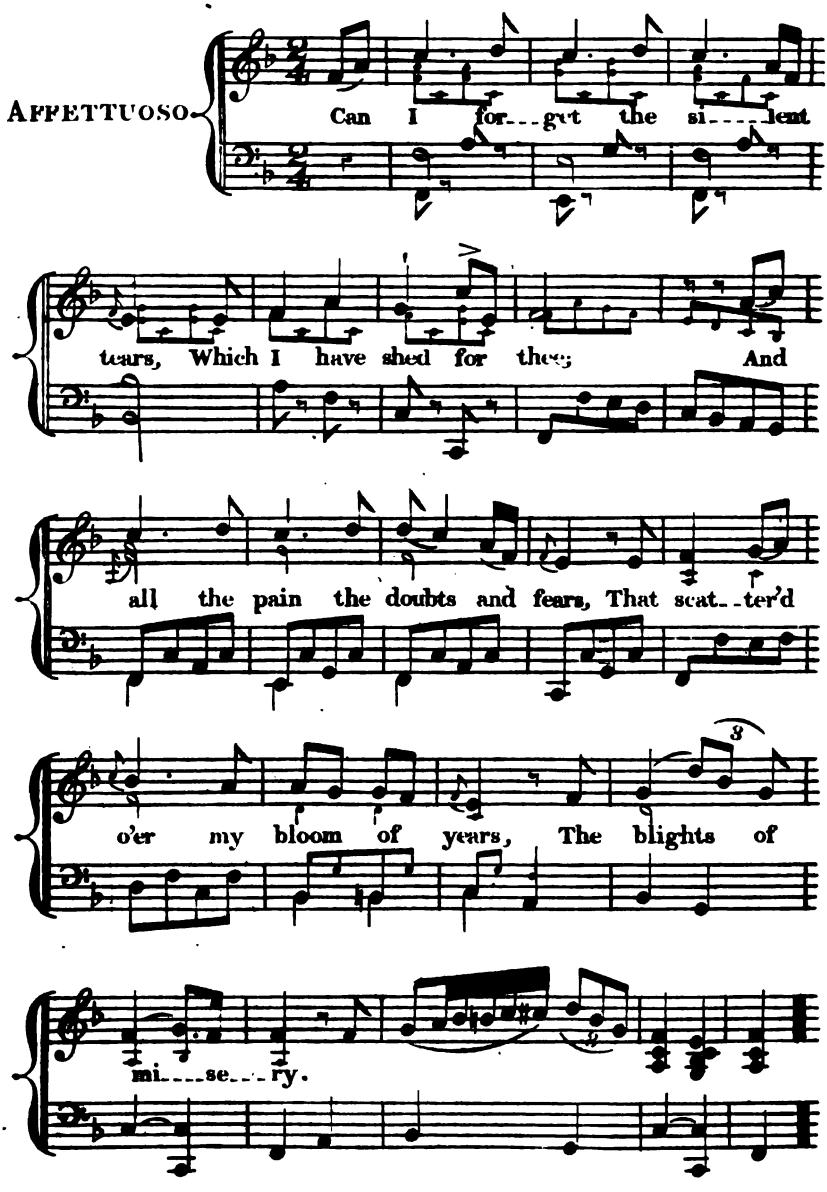
CANZONETTA.

AFFETTUOSO
Can I for___get the si_____lent
tears, Which I have shed for thee; And
all the pain the doubts and fears, That scat__ter'd
o'er my bloom of years, The blights of
mi____se___ry.

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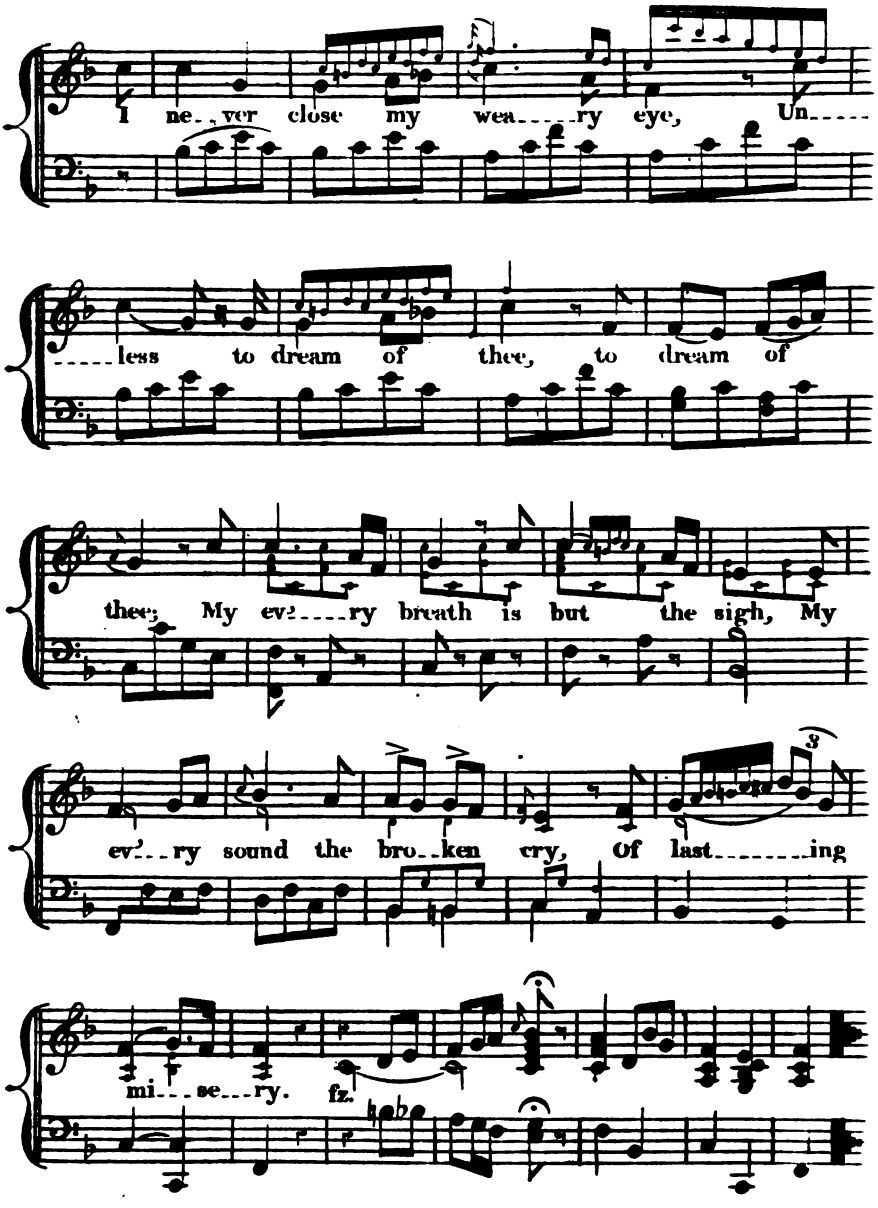
I ne..ver close my wea.....ry eye, Un.....
.....less to dream of thee, to dream of
thee; My ev'.....ry breath is but the sigh, My
ev'..ry sound the bro..ken cry, Of last.....ing
mi...se...ry. fz.

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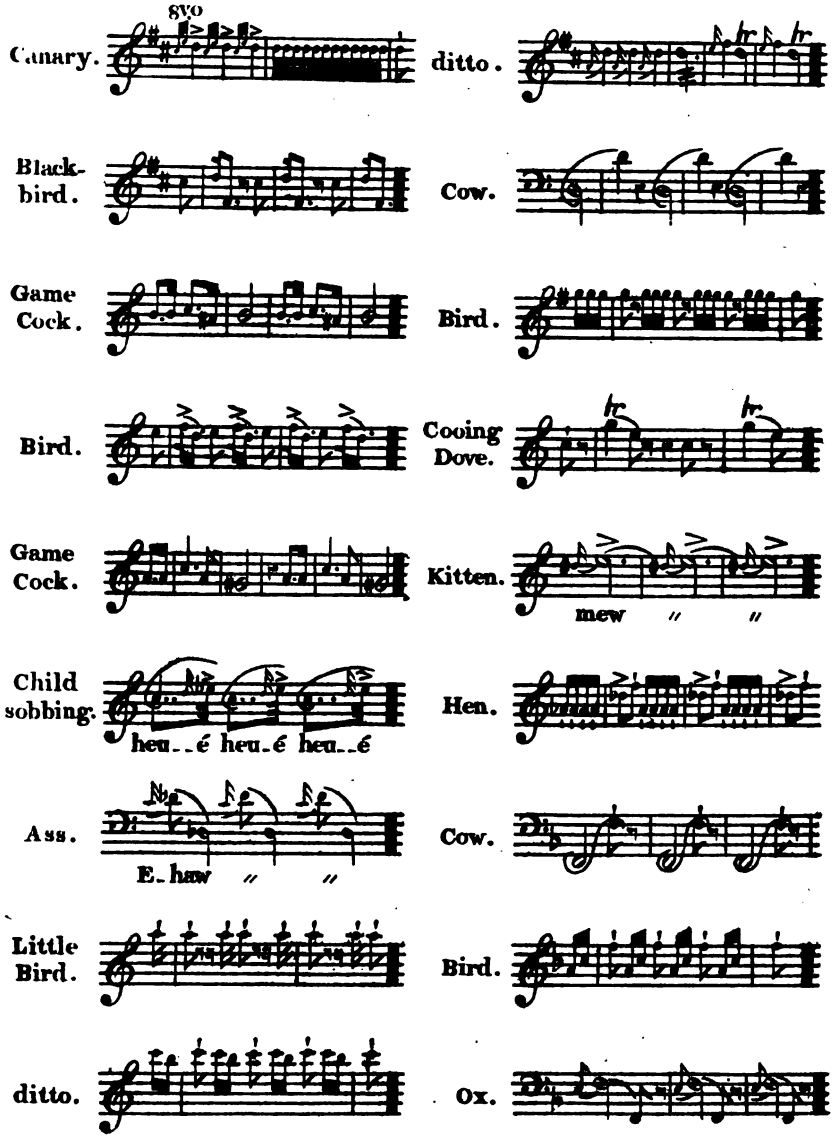
BIRDS &c.



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BALLAD.

THE ballad has less musical pretension than the air; and as the words claim our attention quite as much as the tune, there ought to be a perfect consent between them. With ordinary listeners, this species of song is more generally felt and understood than any other. Songs have at all times afforded amusement and consolation to mankind: every passion of the human breast has been vented in song. The short poem of the Greeks, as sung to the lyre, was of this description, traces of which may be found in the melodies of every country*. It is recorded by Plutarch and others, that all the guests sang together at table, in the same strain, the praises of the divinity, a sacred canticle before meat, and afterwards for entertainment; each one sang in turn, holding a branch of myrtle in his hand, which passed from the last singer to the next. Every profession

* Scotch tunes of the highest antiquity are formed upon a scale in which the 4th and 7th are omitted, and are probably as ancient as the lyre of the Greeks, which was limited to six or seven strings. These tunes, as well as the dress of the Highlanders, were probably brought by the Roman soldiers into that country.

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and trade had its song: the shepherds, the reapers, the millers, the weavers, the woolcarders, the nurses, and the lovers; and such was the love of music amongst this refined people, that their songs entered into all their exhibitions and amusements.

Before music was cultivated as an art, we had, in common with other countries, our national songs; which, with the people who sang them, were driven by our conquerors into Ireland, Scotland, and Wales. As the invaders came from all parts of the Continent, our language and music became a motley collection of sounds and words, unlike that of any other people; and though we have gained a language of great force and extent, yet we have lost our primitive music, as not a single song remains that has the character of being national.

For simplicity of expression, perhaps there are no songs more genuine than those of the Scotch*, the excellence of which may be ascribed to the vocal simplicity of their language. As a specimen of pensive sweetness in words and music, we subjoin the ballad of 'Nannie, O.'

* At a concert in London, 1722, it was announced that, at the desire of several persons of quality, would be performed for the first time a Scottish Song. As specimens of simplicity, we may refer to pages 86 and 100.

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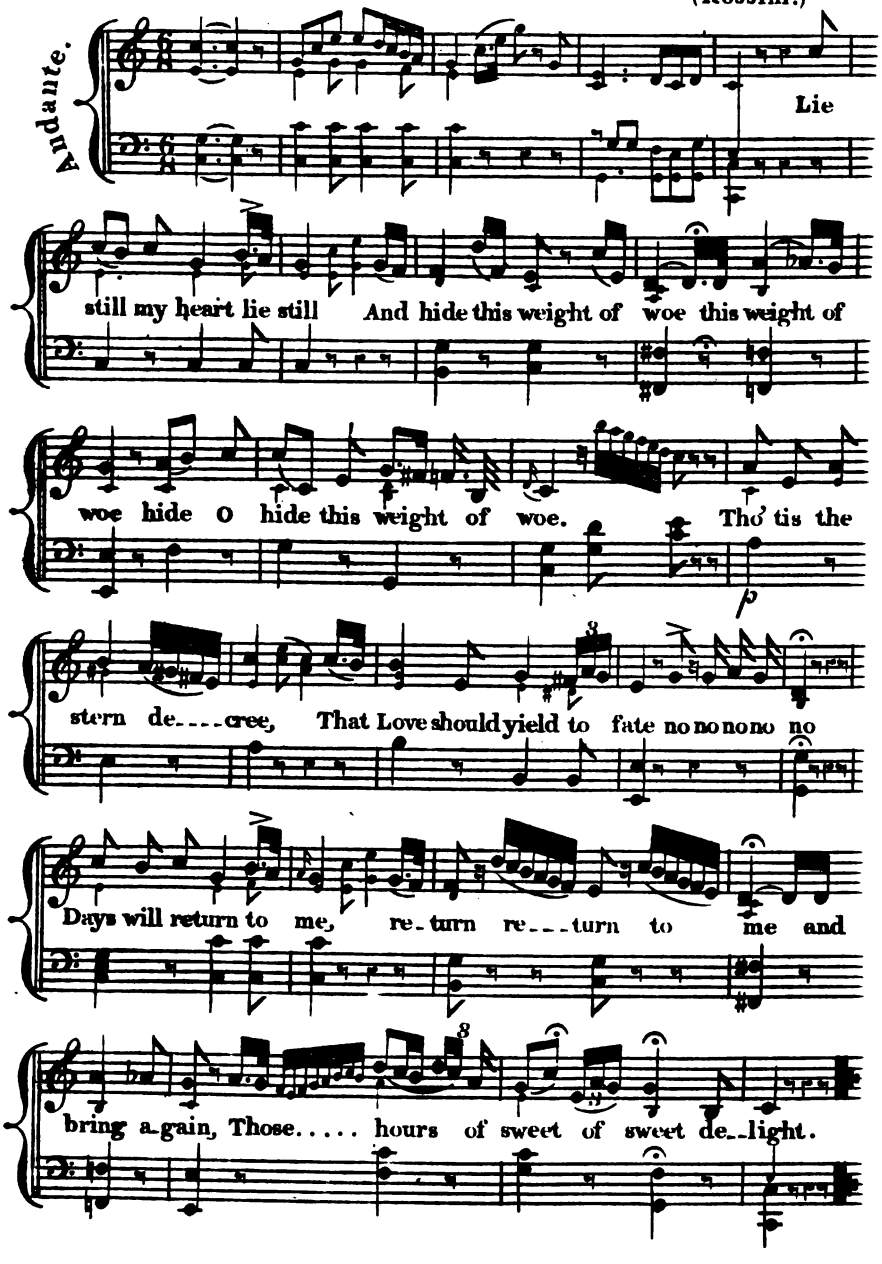
(Rossini.)

Andante.
Lie
still my heart lie still And hide this weight of woe this weight of
woe hide O hide this weight of woe. Tho' tis the
p
stern de---cree, That Love should yield to fate no no no no no
Days will return to me, re-turn re---turn to me and
8
bring a-gain, Those..... hours of sweet of sweet de--light.

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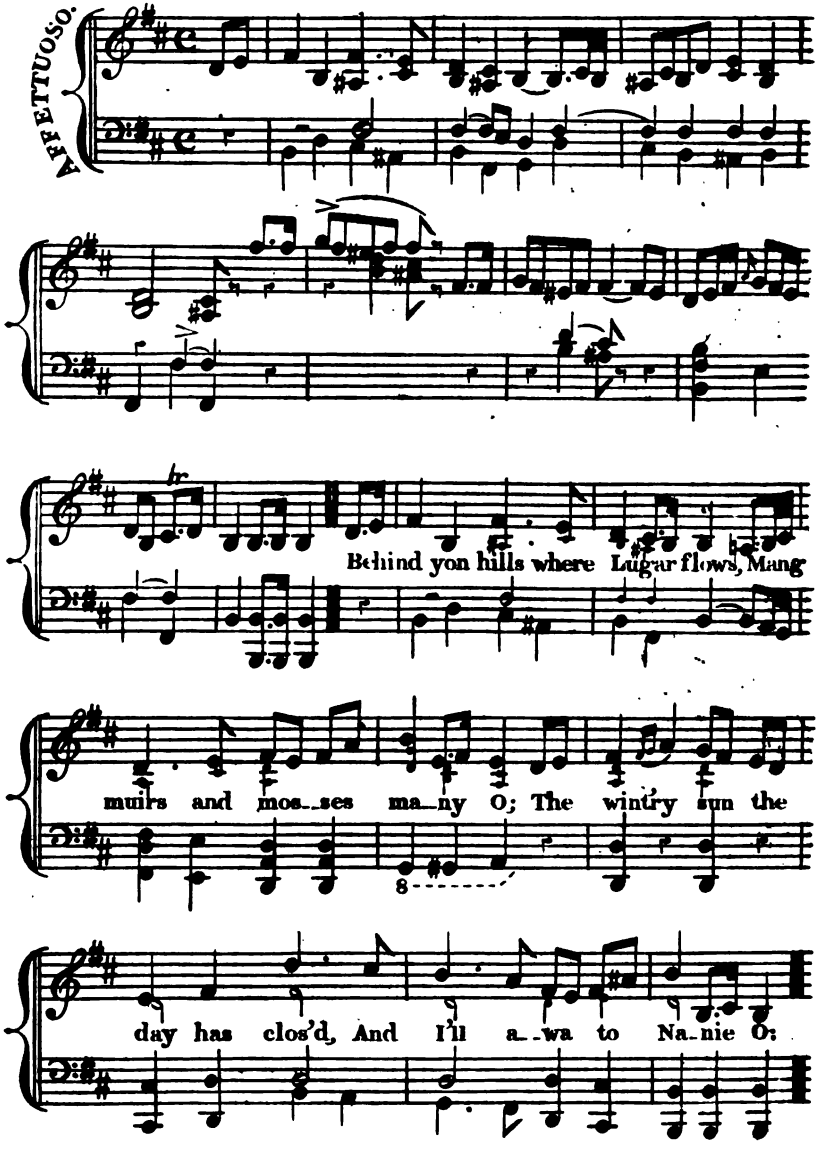
NANIE O.

AFFETTUOSO.
Behind yon hills where Lugar flows, Mang
muirs and mos_ses ma_ny O; The wintry sun the
day has clos'd, And I'll a_wa to Na_nie O:

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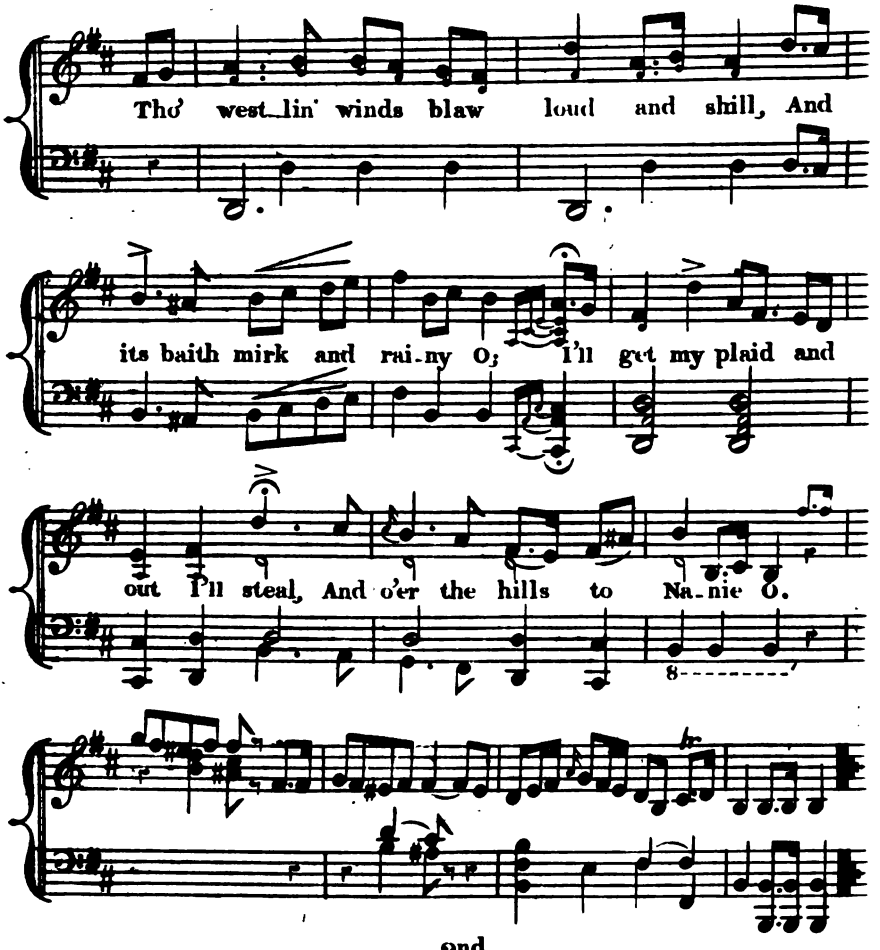
Tho' west-lin' winds blaw loud and shill, And
its baith mirk and rai-ny O; I'll get my plaid and
out I'll steal, And o'er the hills to Na-nie O.

2nd

My Nanie charming, sweet and young,
Nae art-fu' wiles to win ye O;
May ill befa' the flattering tongue,
That wad beguile, my Nanie O:
Her face is fair, her heart is true,
As spotless as she's bonnie O;
The opening flower sa wet wi' dew,
Nae purer is, than Nanie O.

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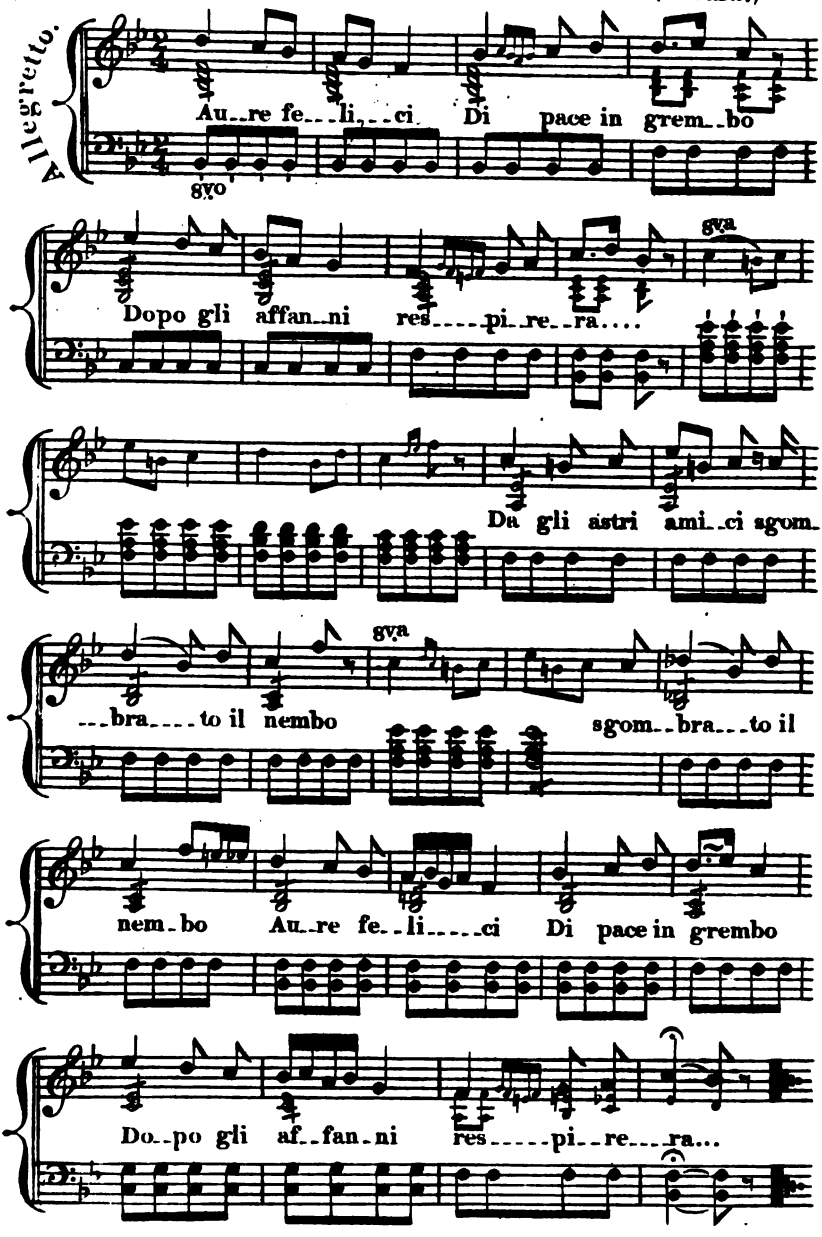
(Carafa.)

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The practice of cutting off the consonants, or interposing a vowel, for musical effect, has no parallel but in the Italian language. So attentive are the Scotch vocalists to a melodious expression, that they constantly introduce them between the words whenever the melody demands it. So Madame Catalani, when she first appeared in this country, interposed a vowel between the consonants of Peter Pindar's words, applied to Paesiello's melody 'Nel cor più sento,' the manner of which may be seen by turning to 'Hope told a flattering tale.'

Bravura.

The bravura is the highest species of song in which the voice is called upon to move us, more by its vocal powers than by the words. The bravura bears little resemblance to the air or ballad, having neither the regularity of the one, nor the simplicity of the other; abounding in passages of execution, great agility and purity of tone are requisite for its performance. Its style and movement are under no other control than what is dictated by the animated feelings of the performer, who often passes from the most gentle to the strongest and fiercest passions. As under great excitement words are

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found to embarrass a vehement expression of our thoughts, the musician, in this state of mind, depicts by a torrent of sounds what is passing in the soul more quickly than is possible to be done by words. In the execution of these vocal flights, it is important that they should move upon a vowel that will animate and give force to the passion; unless this is attended to, the effect is frequently tame and vulgar, and often ridiculous. Handel has a long division upon the word *snatch*, in his Oratorio of *Hercules;* and the translator of a fine song of Bach's has warbled for some seconds upon the last word of the following couplet:—

> On silken wings he cuts the air,
> Scared at the thunders of the *war*.

Recitative.

This is a species of musical declamation*, in which the singer interweaves the inflections of the speaking voice. If melody is the poetry of music, recitative may be considered as the prose: a discourse

* This *aria parlante* is natural to all the languages of the East. The Jews to this day read the Scriptures in a singing tone, the same as Moses read the law upon Mount Sinai. Bishop Heber noticed that the Hindoos used the word to read, synonymous with our word to chant. Abdullah, speaking of a bird, said, that early in the morning it reads (sings) very finely. The Koran, and all the religious books, are chanted throughout India.

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in which the performer is neither restricted to sound nor measure, so long as he keeps to the harmony upon the bar. The perfection of recitative depends upon a happy choice of words, in which contrary emotions are expressed; nor should the melody of the words betray the singer into those cries and psalmodic tones, which render the language flat and inarticulate: its character should be that of force and distinctness, and it may be said that *we recite the best when we sing the least.* In the opera, the business of recitative is that of narration in the dramatic dialogue, forming a connecting link between the concerted pieces and the airs. In the works of the old masters it is carried to a tiresome length. Though it raises the language of the stage above the common dialect, yet it falls very short of the fascinating powers of song: without it, the richness of the airs would lull us into satiety and drowsiness; for as Rousseau observes, Demosthenes speaking the whole day would tire in the end; but it would not thence follow that Demosthenes was a tiresome orator.

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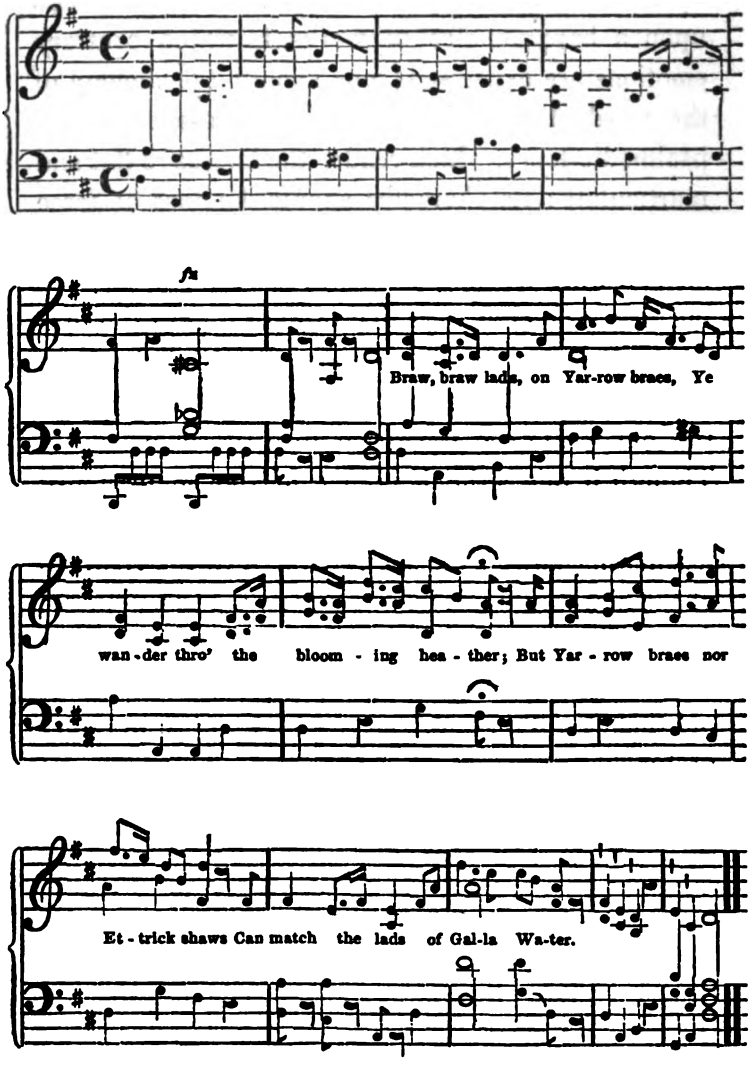
BALLAD.

fz
Braw, braw lads, on Yar-row braes, Ye
wan-der thro' the bloom-ing hea-ther; But Yar-row braes nor
Et-trick shaws Can match the lads of Gal-la Wa-ter.

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Chapter IX.

ON VOCAL PERFORMERS.

The cultivation of the female voice has conferred upon the musical art a charm never contemplated by our early composers; and of late it has been carried to such perfection as nearly to surpass every instrument in its powers of execution and expression. Two hundred years ago, a solo for either instrument or voice was unknown; but such is the love of exhibition at the present day, that it is found expedient to impose a fine of five guineas upon any one performing a solo, either in the Ancient or Philharmonic Concerts. But, as Dr. Burney observes, instead of this sum being forfeited, if five hundred had been offered to the individual who could perform such a feat at that time, fewer candidates would have entered the lists, than if the like sum had been offered for flying from Salisbury steeple over Old Sarum without a balloon. For the last one hundred and thirty years we have scarcely produced more than half a dozen singers of first-rate eminence of either sex; while Italy has been pouring into this country a crowd of vocalists.

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The humidity of our climate, and the harshness of our language, are the reasons why we have not attained to that excellence for which the Italians have been so justly celebrated; yet rough as our language is, it is not inferior to the French or German, and we have at all times shone as much in the vocal art as our neighbours. France has scarcely produced a singer upon record, and the Germans are but just commencing the culture of the voice. The latter, from their intimate knowledge of the science, possess superior advantages to any other country, and have little more to do than to rub off the asperities of their language, to become the first vocalists of the age.

We learn from the amusing Diary of Pepys, that women first appeared as actresses upon the stage in the year 1660; female characters before that time were sustained by boys*; but as singers, none appeared till the year 1692, when we find it announced in the *London Gazetteer*, No. 2834, that the *Italian lady just come over sea, who is so famous*

* January 3d, 1660.—By coach to the theatre at three o'clock, where was acted the *Beggar's Bush;* and here for the first time I saw women come upon the stage, and which I thought was more to nature.—*Pepys's Diary.* Malcolm informs us, that Kynaston, a remarkably handsome youth, was to appear one evening before Charles II.; the monarch arriving sooner than was expected at the theatre, sent to demand the reason why the performance had not commenced. The manager, knowing his partiality for a joke, declared the truth, that the queen was not then completely shaved.

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for her singing, will perform. In 1703, our countrywoman, Mrs. Tofts, made her appearance on the stage, whom Cibber extols as a handsome woman with a sweet silver-toned voice. She may be considered as the first English female that ever sang in public.

Mrs. ANASTASIA ROBINSON,

Afterwards the Countess of Peterborough, in the year 1714, appeared upon the Opera stage, with a success that gave an impulse to the vocal art, and a sanction to the *débutantes* of the day*. Scarcely

* Mrs. Anastasia Robinson was descended from a good family in Leicestershire, and the daughter of a portrait painter, who, having visited Italy for the improvement of his art, had made himself master of the Italian language, and acquired a good taste in music. Afterwards being affected with a disorder in his eyes, which terminated in the loss of sight, he was under the necessity of availing himself of his daughter's taste for music, for the support of his family. She was placed under Drs. Croft and Sandoni, and made her appearance in the opera about the year 1720, quitting the stage upon her marriage with the gallant Earl of Peterborough. Her intimate acquaintance, Mrs. Delany, speaks of her as being of a most pleasing, modest countenance, with an easy deportment, and all the manners of a gentlewoman. Her father's house in Golden Square was frequented by men of genius and refined taste; among whom the Earl of Peterborough was a guest, who endeavoured to convince her of his partial regard for her. But agreeable and artful as he was, she remained very much upon her guard, which rather increased than diminished his admiration and passion for her. Still his pride struggled with his inclination; for all this

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more than one star appeared in the subsequent fifty years, as we find no mention of any names but those of Miss Brent and Miss Young, afterwards the wife of Dr. Arne. Singing at this time was regarded as a natural faculty; and those persons whom nature had endowed with a good voice, were eagerly sought for. The fame of Richard Elford, a chorister at Lincoln, had reached the metropolis: he was sent for on account of his voice, but his person and action being extremely awkward, he was soon com-

time she was engaged to sing in public—a circumstance very grievous to her, but, urged by the best of motives, she submitted to it in order to assist her parents. At length Lord Peterborough made his declaration to her on honourable terms, which she accepted, as she was sincerely attached to him. He earnestly requested her keeping it a secret, till it was a more convenient time for him to make it known, to which she readily consented, having a perfect confidence in his honour. Among the persons of distinction who professed a friendship for Mrs. A. Robinson, were the Earl and Countess of Oxford, who attended her when she was privately married. They never lived under the same roof, till the Earl being seized with a violent fit of illness, solicited her to attend him to Mount Bevis, which she refused with firmness, unless she might be permitted to wear her wedding ring. His haughty spirit was still reluctant to making a declaration that would have done justice to so worthy a character to whom he was now united. At length he prevailed upon himself, and appointed a day, at the house of his niece, for all his nearest relations to meet him. When they were assembled, he began a most eloquent oration, enumerating all the virtues and perfections of Mrs. A. Robinson, declaring his determination to do her that justice which he ought to have done long ago, which was, to present her to his family as his wife. Lady Peterborough, not being apprized of his intention, was so affected, that she fainted away in the midst of the company.

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pelled to leave the stage, and was admitted a gentleman of the Chapel Royal. The first persons of any musical education in this country, were Reinhold and Beard, who flourished in Handel's time, and maintained the principal bass and tenor parts in his oratorios. Though Dr. Burney describes the voice of Beard as being of inferior quality, Rousseau, who had heard him during his visit in England, speaks of Beard, when compared with the French vocalists, in terms of admiration. There can be no doubt that he was the first Englishman who combined anything like taste in singing with the intelligence of an actor; and by his superior knowledge in music and good conduct, he possessed the favour of the public through a long life. The next name that claims our attention, is that of

NORRIS,

Who took a bachelor's degree in Oxford. Gifted with a fine tenor voice, and a forcible delivery, he introduced a style more energetic than that of his predecessors. The last song in the *Messiah,* 'If God be for us, who can be against us?' now improperly given to a soprano voice, he sang with great expression, laying the emphasis upon '*who can* be against us?' with peculiar effect. Norris was bred up in the school of Purcell, whose compositions he

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sang with great fervour and spirit. Purcell, in the previous age, had degraded his muse to the sensualities of Charles the Second; and had written volumes of catches and glees devoted to drinking and revelry. The fashion of the times had scarcely risen from a taste so low, when the companionable qualities of Norris made him a welcome guest with the noble and the great. These convivial habits soon prostrated the powers of an ardent and sensitive mind. His last performance was at the Commemoration of Handel in Westminster Abbey, when he was injudiciously brought forward 'to produce those 'feelings of rapture which in his better days he 'had inspired. Such, however, was his feeble state, 'that he could not even hold the book from which 'he sang. His whole frame was agitated by a 'nervous tremor; and that voice which had formerly 'been heard with rapture, now excited the deepest 'emotions of pity.'

The following extract from Purcell, when emblazoned by the voice of Norris, was a specimen of Anacreontic brilliancy.

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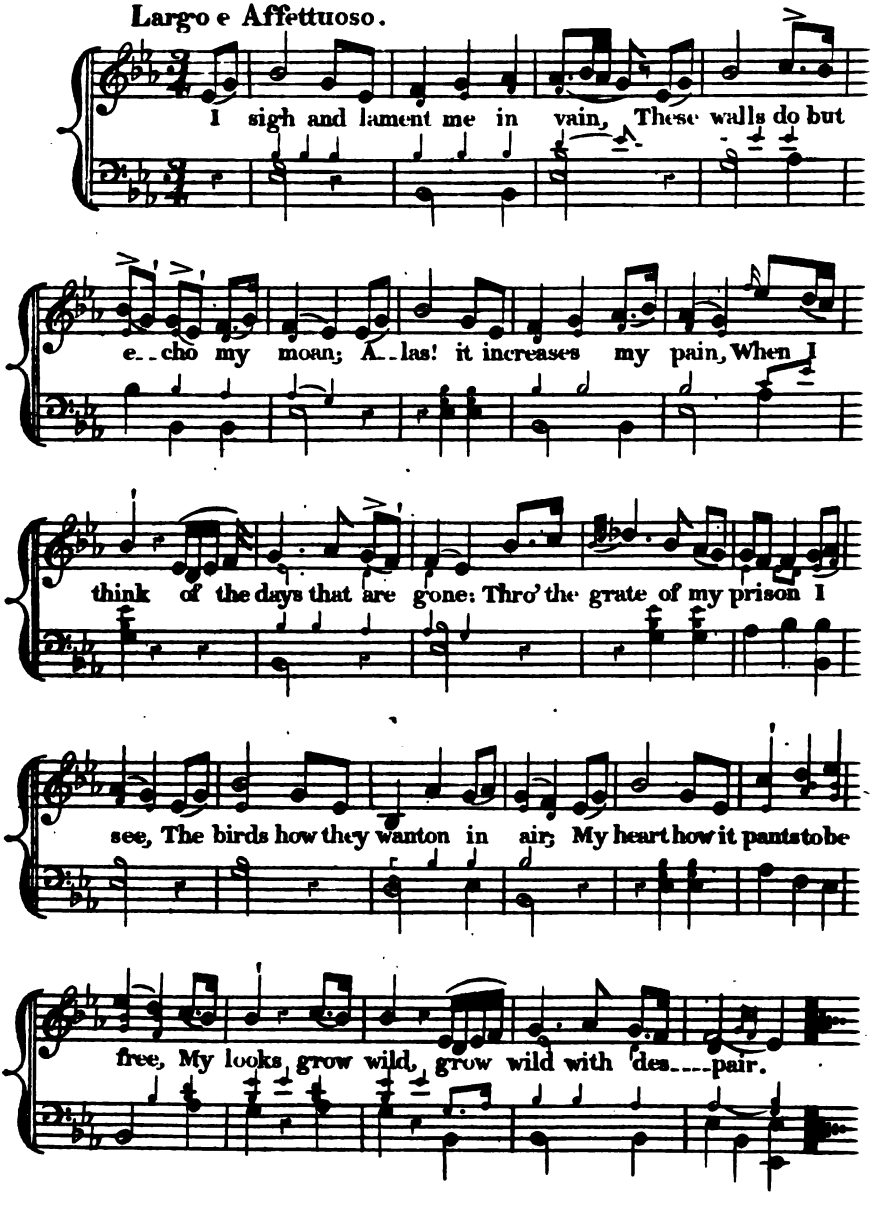
Largo e Affettuoso.
I sigh and lament me in vain, These walls do but
e..cho my moan; A..las! it increases my pain, When I
think of the days that are gone: Thro' the grate of my prison I
see, The birds how they wanton in air; My heart how it pants to be
free, My looks grow wild, grow wild with des....pair.

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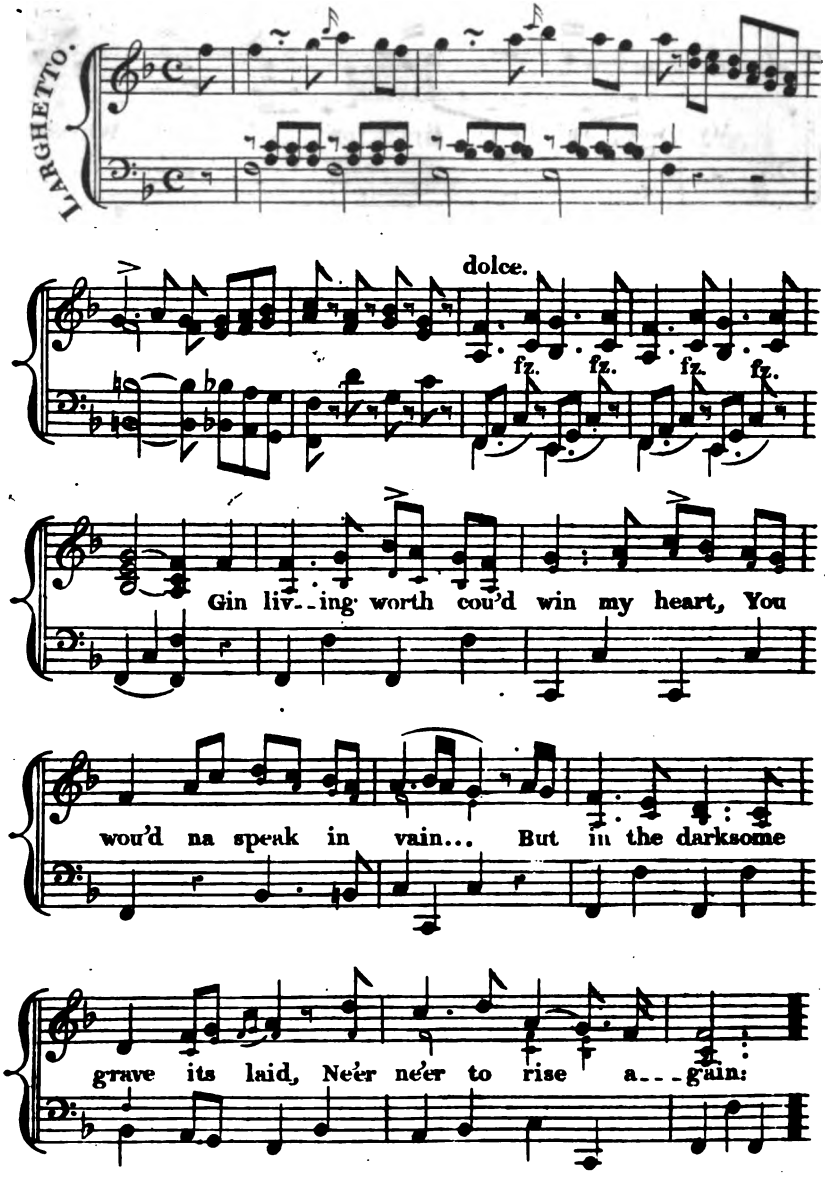
LARGHETTO.
dolce.
fz. fz. fz. fz.
Gin liv..ing worth cou'd win my heart, You
wou'd na speak in vain... But in the darksome
grave its laid, Ne'er ne'er to rise a...gain:

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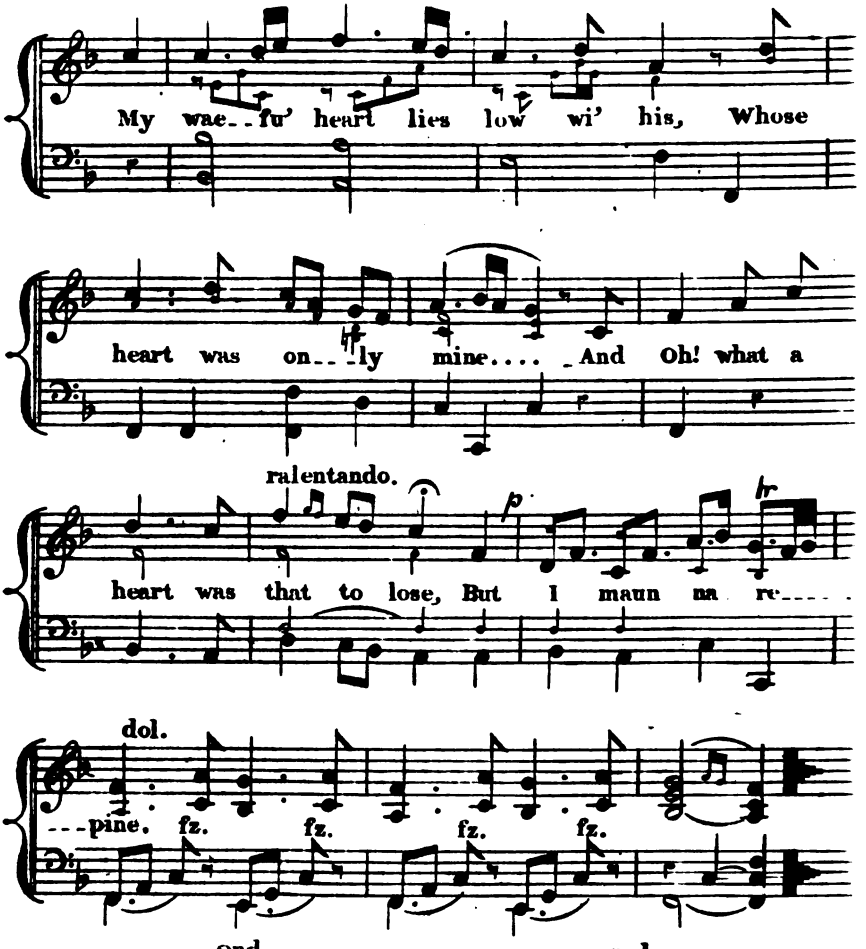
My wae_fu' heart lies low wi' his, Whose
heart was on_ly mine.... And Oh! what a
ralentando.
heart was that to lose, But I maun ma re....
dol.
pine. fz. fz. fz. fz.

2nd

Yet Oh gin heavn in mercy soon,
Wou'd grant the boon I crave;
And tak this life, now naething worth,
Sin Jamie's in his grave:
And see his gentle Spirit comes,
To show me on my way;
Surpriz'd nae doubt_I linger here,
Sair wond'ring at my stay.

3rd

I come, I come my Jamie dear,
And Oh wi' what gude will;
I follow whersoe'er you lead,
Ye canna lead to ill:
She said and soon a deadly pale_
Her faded cheek possess'd
Her waefu' heart forgot to beat,
Her sorrows sunk to rest.

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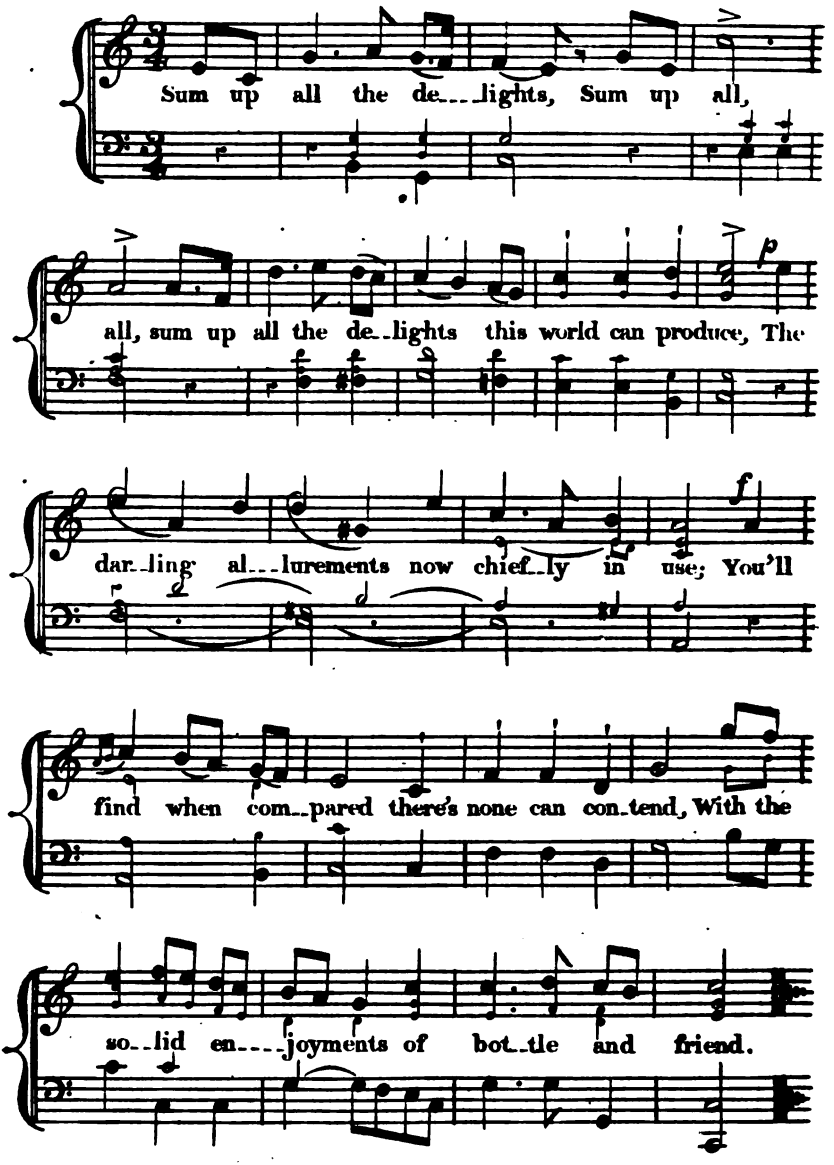
Con Spirito. (Purcel.)

Sum up all the de___lights, Sum up all,
all, sum up all the de_lights this world can produce, The
dar_ling al___lurements now chief_ly in use; You'll
find when com_pared there's none can con_tend, With the
so_lid en____joyments of bot_tle and friend.

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The arrival of Handel in the suite of George the First was the commencement of a new era in the vocal art. His compositions drew forth the extraordinary powers of the rival songsters, Cuzzoni and Faustina, who by their taste and execution imparted a new sense, and won the admiration of every country in Europe. After a lapse of twenty years, a still greater star arose, when

MADAME MARA

appeared '*like a divinity among mortals.*' This extraordinary vocalist was the first English soprano who united passion to the power of song. Though Faustina had shown her brilliant execution, and Cuzzoni her pathetic tones, yet these wanted the emotion of the heart. It was reserved for Mara to infuse pathos and dignity into the power of song. The first display of her talents took place at the Commemoration of Handel in Westminster Abbey, in the year 1784. On her opening the first day's performance, Dr. Burney says, 'though she had 'but a few simple notes to perform, they made me 'shiver, and I found it difficult to avoid bursting 'into tears.' Her great song was '*I know that my*

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Redeemer liveth,' which she delivered with a majesty of thought, and force of voice and expression, that no one since her day has attempted to imitate.

As we approximate our own time, we shall be enabled to speak of the singers who have flourished in this age with more accuracy, in attempting to describe their particular excellences and defects. The various qualities of the human voice are innumerable; we perhaps never meet with two alike—some are strong, bold, and noisy; others, soft and fluty—many, rough and hard; and others, sweet and flexible. Though much may be done by the force of art, in improving our natural qualifications, or in correcting defects, yet there is a constitutional difference which should always be strictly attended to, and upon which the character of every singer should be formed.

As a striking exception to this remark, and to show what industry can accomplish, we shall speak of the attainments of

Mr. HARRISON.

His fondness for music in early life led him to undertake the subjugation of a voice that was naturally stubborn and restive. By incessant practice, he rendered it supple and complying. Perhaps there never was a tone so polished and refined; but in

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rubbing off the asperities, he so entirely deprived it of character, that the effect became monotonous and unmeaning. The charm lay in the liquidity of his notes, more than in pathos and feeling. He was deficient in force, and could only express the softer and weaker passions: the chief pleasure was a sensual gratification of sound upon the ear. His style was limited to songs of an amatory cast, which he breathed in tones that were luscious and delightful. The following are what he chose, and chiefly sang in public: '*Lord, remember David,*' '*Pleasure my former ways resigning,*' '*Where'er you walk,*' '*A Rose from her bosom had strayed,*' with the following little Air, all of which are to be classed with the aria or cantabile; and in this style there never was certainly a more chaste and polished singer.

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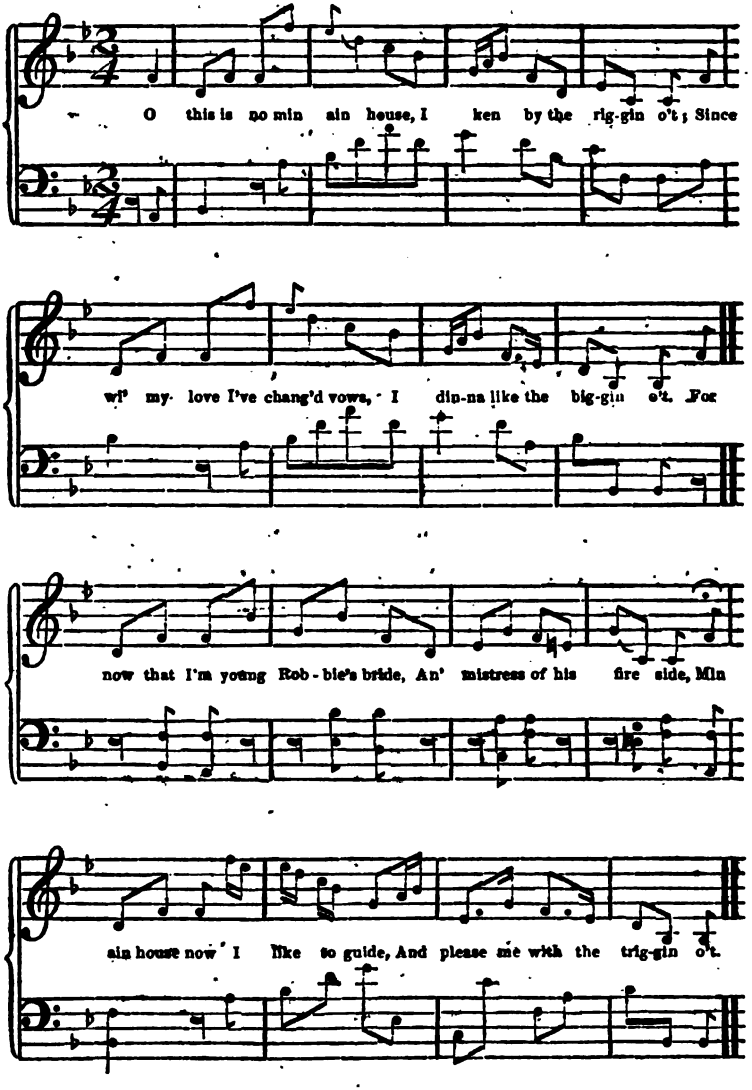
O this is no min ain house, I ken by the rig-gin o't; Since
wi' my love I've chang'd vows, I din-na like the big-gin o't. For
now that I'm young Rob-bie's bride, An' mistress of his fire side, Min
ain house now I like to guide, And please me with the trig-gin o't.

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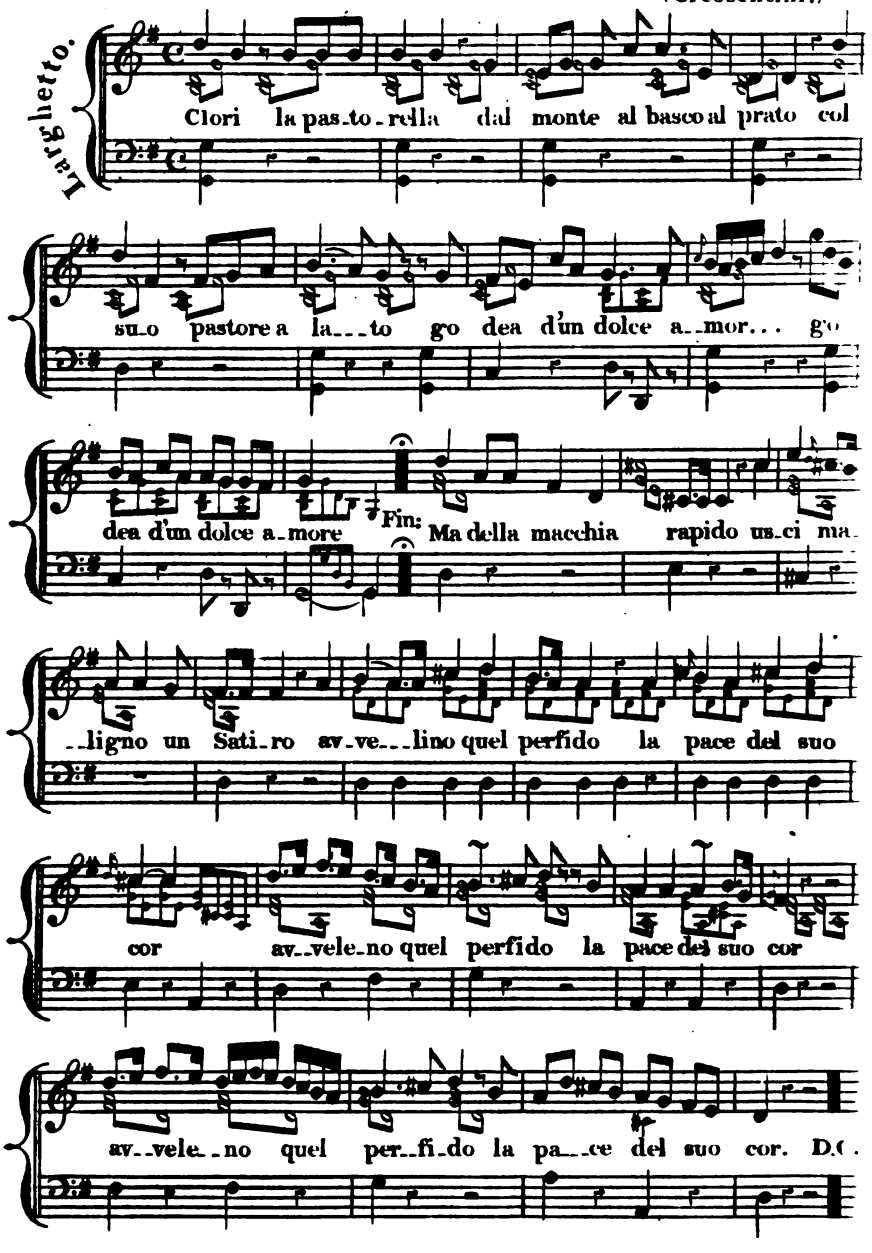
(Cressentini.)

Larghetto.
Clori la pas-to-rella dal monte al basco al prato col
suo pastore a la---to go dea d'un dolce a--mor... go
dea d'un dolce a-more Fin: Ma della macchia rapido us-ci ma-
--ligno un Sati-ro av-ve---lino quel perfido la pace del suo
cor av--vele-no quel perfido la pace del suo cor
av--vele--no quel per--fi-do la pa---ce del suo cor. D.C.

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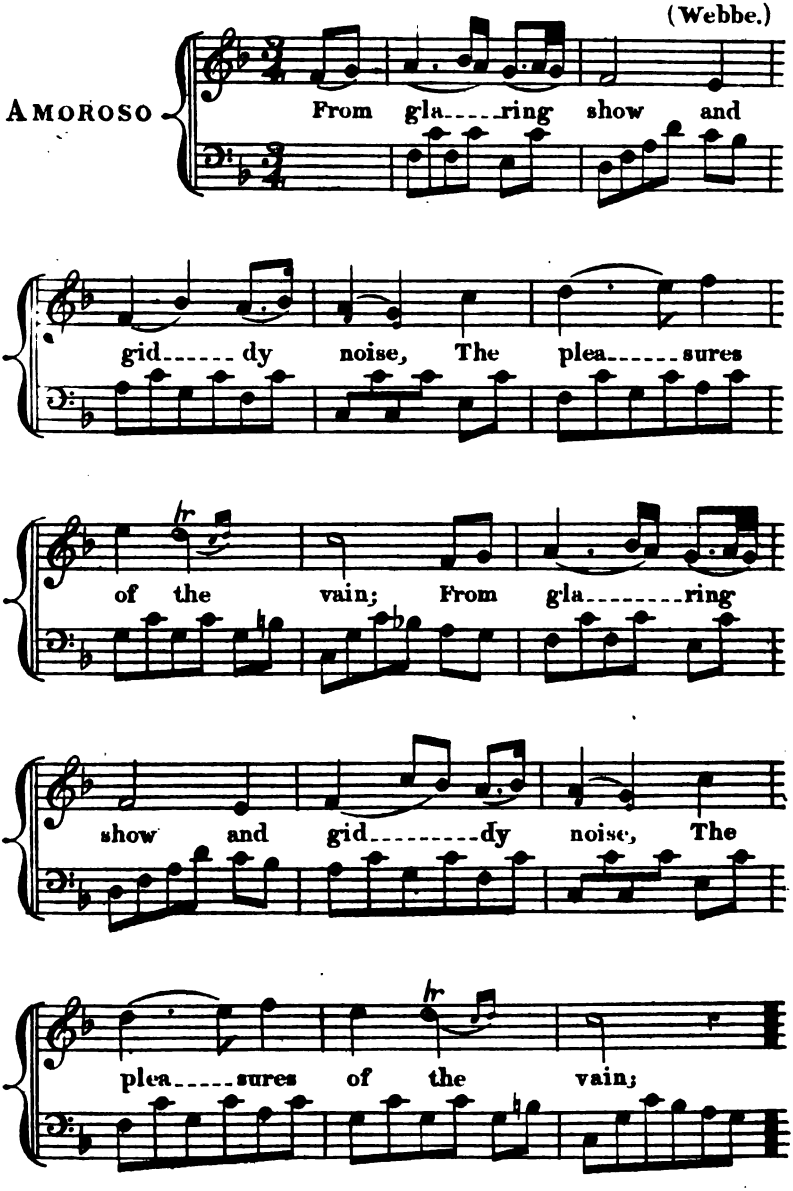
RETIREMENT.

(Webbe.)



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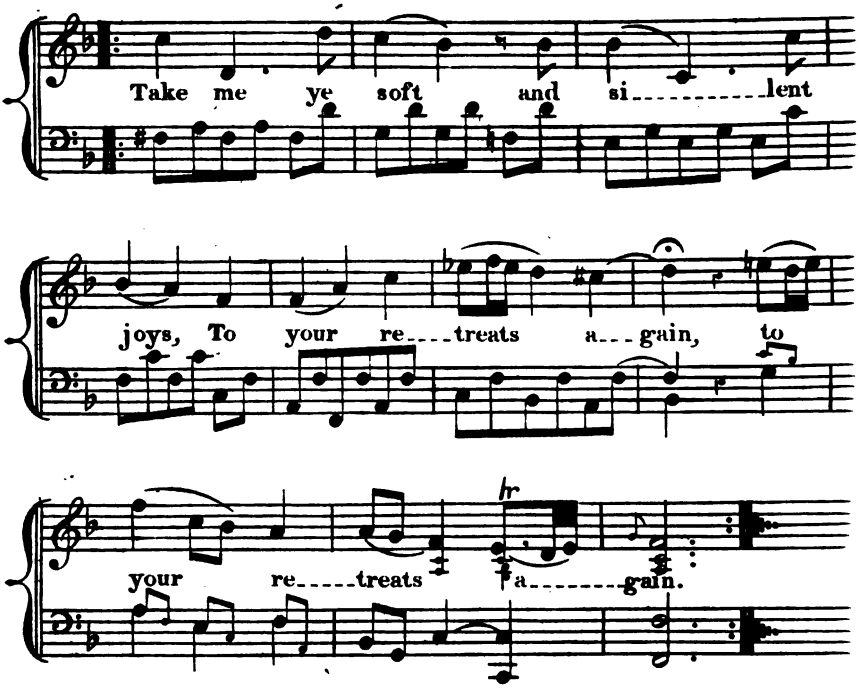
2nd

Ah Strephon why should I depart,
From solitude and thee;
When in that solitude thou art
A perfect world to me.

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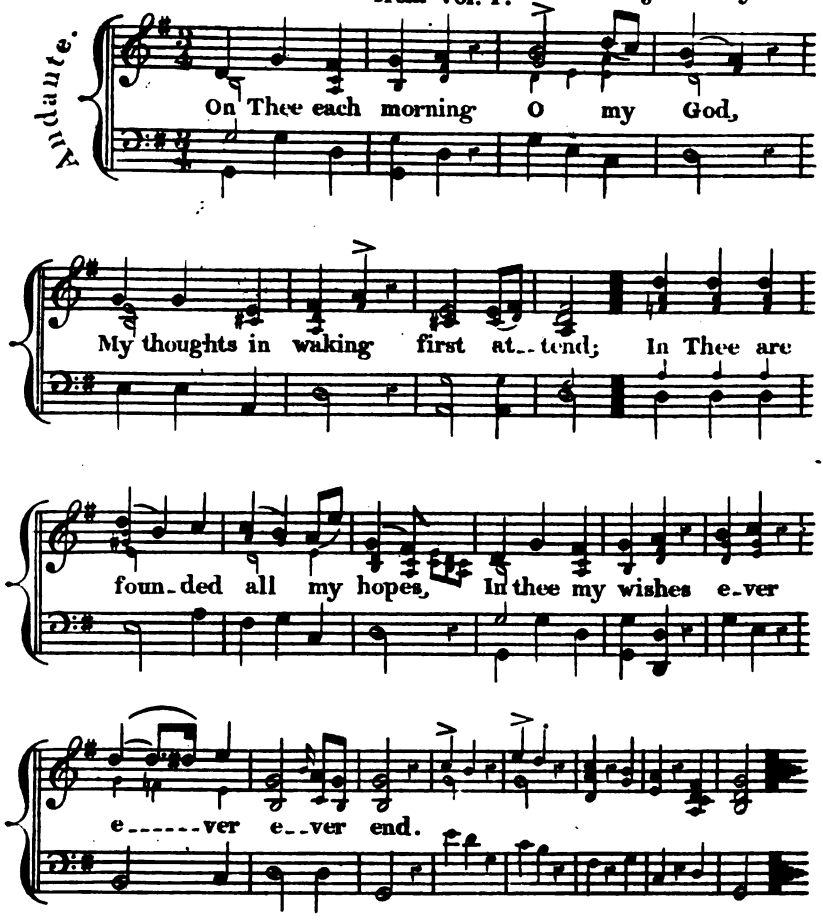
SACRED MELODY.

from Vol: 1. Subject Haydn.

Andante.
On Thee each morning O my God,
My thoughts in waking first at-tend; In Thee are
foun-ded all my hopes, In thee my wishes e-ver
e------ver e--ver end.

2

While evening slumbers press mine eyes,
With thy protection, I am blest;
In peace and safety I repose,
In Thee my wishes, ever rest.

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Mr. SAVILLE,

A vicar-choral of Litchfield, had a fine contr'alto voice, and was, perhaps, the greatest singer of his day. His tone was clear and powerful, and of such extraordinary compass, that he could perform the parts of either alto, tenor, or bass. He was a man of a refined taste and cultivated understanding, and the valued friend of Miss Seward*: enjoying the

* In a letter to the Rev. R. Fellows, Miss Seward thus pours out her feelings upon the death of her companion and friend. 'O, sir! 'the peace, the gladness, the energy of my heart and spirit have sunk 'in a dark gulph, never more to rise again to light and to cheer the 'blank remainder of my existence. On the fatal second of this month, 'Mr. Saville, the dearest friend I had on earth, passed from apparent 'health and even gay vivacity, to the silence and ghastliness of death. 'Yes, the pure, intelligent, and amiable spirit, fled; never more to 'animate the graceful form and expressive countenance, which age 'could not wither, many as were the years he had known. He was 'dressing to attend a concert, whither his dearest friends had pre-'ceded him; when a sudden attack of impeded respiration came on, 'and in less than twenty minutes, his dear and inestimable life 'passed away. Thus, in that short, unwarned period, was a friendship 'of thirty-seven years struck from my soul, and with it, all that 'soothed, all that gladdened, its perceptions. O! he was the last 'left friend of my youth; remembrance of all I had loved and lost 'leaned on his mutual recollection and tender sympathy. His intel-'ligent smile was the sunshine of my temperate board; the emana-'tions of his naturally endowed mind, cultured and illuminated by a 'just taste for literature and all the fine arts, threw their useful and 'cheering light on my intellectual pursuits. Gleams of cheerfulness

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society of a literary circle at Litchfield, he but seldom visited the metropolis, and escaped that vortex of glee singing*, which would have deprived his voice of its noble features. His person and manner were agreeable and commanding; and there was an energy of expression about him, that won the hearts of all who enjoyed his company. He excelled in the performance of sacred music, and sang it with a deep sense of the words, and pious feeling;

'seem at intervals to return when I am conversing with intelligent 'people, but those gleams only faintly play on the surface of my 'mind; a deep sense of desolation has its dwelling in my heart. "I 'can no longer talk with Saville, or find his steps in my mansion and 'my bowers;" whatever delighted my ear, my eye, and my under-'standing, his society was the vivifying soul. The sublime and cur-'tained rocks, on which I this moment gaze, have echoed his harmo-'nious voice in Arne's beautiful hunting song, "*With hounds and 'with horns I'll waken the day;*" with what spirit, what gaiety, did 'he pour that strain amid the echoing mountains!'

Ah! now for comfort whither shall I go?
No more his soothing voice my sorrow cheers!
Those placid eyes with smiles no longer glow,
My hopes to cherish and allay my fears!
'Tis meet I should mourn;
Flow, flow, ye bitter tears!

* This species of music was very fashionable at the Vocal concerts established by Harrison and Bartleman, and was sung so extremely *sotto voce*, that it was aptly termed whispering. Mrs. Billington's splendid powers were reduced to the office of taking a part in the harmonized ballad, '*O Nanny, wilt thou gang with me*,' for the sake of gratifying the taste of the auditors of these concerts. The employment of such a singer in a situation so subordinate was like cooping an eagle to prevent its soaring to the skies.—*Parke's Musical Memoirs.*

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and we cannot express in higher terms the sublimity of his style, than by repeating what Mr. Harrison said of him, that he was the '*Prince of oratorio singers.*' Miss Seward erected a monument to his memory in Litchfield Cathedral, from which we copy the last six lines :—

> Now from that graceful form and beaming face,
> Insatiate worms the lingering likeness chase,
> But thy pure spirit fled, from pains and fears,
> To sinless, changeless, everlasting spheres.
> Sleep, then, pale mortal frame, in yon low shrine,
> 'Till angels wake thee with a note like thine.'

Mrs. BILLINGTON

Appeared immediately after Madame Mara, and at the age of sixteen commenced her career upon the English stage. Her voice was of extraordinary height, extending to G in altissimo; but, agreeable to that law which seems to govern all voices, it was proportionably limited in the lower part, scarcely descending to E upon the line. Her great ardour for the science induced her to visit the composer Sacchini, at Paris, under whose instructions she remained for some time. Afterwards, she visited Naples, and at the persuasion of Sir W. Hamilton, our ambassador, she appeared on the great theatre of S. Carlo, in the opera of *Inez di Castro.* The novel sight of an English soprano assuming the

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character of prima donna, was an event so extraordinary in Italy, as to cause considerable emotion among the Neapolitans. At this time an eruption of Mount Vesuvius took place, and the superstitious bigotry of the people attributed the visitation to the permission granted to a heretic to perform in S. Carlo. Upon this impression Mrs. Billington retired; but not till she had triumphed over the singers of that country. When she returned to England, her reputation filled every theatre in which she appeared: the clear ringing tone of her voice was highly favourable to a neat execution, which she possessed in so eminent a degree, as to surpass all her predecessors. Her shake was brilliant and regular; but she wanted that warmth of feeling so natural to lower voices. As a musician, she stood higher than any singer of her day; and the style in which she played the piano-forte rendered the accompaniment so finished and beautiful, as to draw from Salomon the expression, '*Sair, she sings wit her fingares.*' Indeed, the vocalist who has a thorough knowledge of the instrument, must ever produce an accompaniment of a more suitable texture, than he who feels not the inclination to vent his feelings in the power of song.

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JAMES BARTLEMAN,

A gentleman of the Chapel Royal, flourished at the same period with Harrison. His voice was a rich and powerful bass, extending from F below the line to F above it: the upper part was not inferior in quality and evenness of tone to that of Harrison; while the lower was full and reedy. His note upon G was as clear and as well defined as the third string of a violoncello. With a quick and lively imagination, he entered at once into the spirit of every thing he sang. His enunciation was bold and intrepid. In the recitative, '*I rage, I burn, the feeble god hath stabb'd me to the heart,*' his manner had all the force of elocution, added to the power of song. While singing, he had the peculiar habit of removing his book a little on one side, to give a better view of his person, every part of which partook of the feelings he expressed. Though a little man, like Roscius, he seemed to have the power of dilating himself to any size. His action, though not theatrical, was sufficient to show the workings of his mind and the energy of his soul. Having no competitor, he domineered in his art, and presumed upon founding a style of his own, never reflecting that it was the fate of music to be ever changing to

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a style more light and refined. The pieces which he sang have died with him, as his manner is nearly forgotten. As a specimen of his lighter performance, we subjoin a fragment from Purcell in which his energies were strikingly shown. He was proud and haughty, and prejudice formed so strong an ingredient in his character, that he refused the offer of an engagement in an oratorio, where Mozart's accompaniments to the *Messiah* were to be performed.

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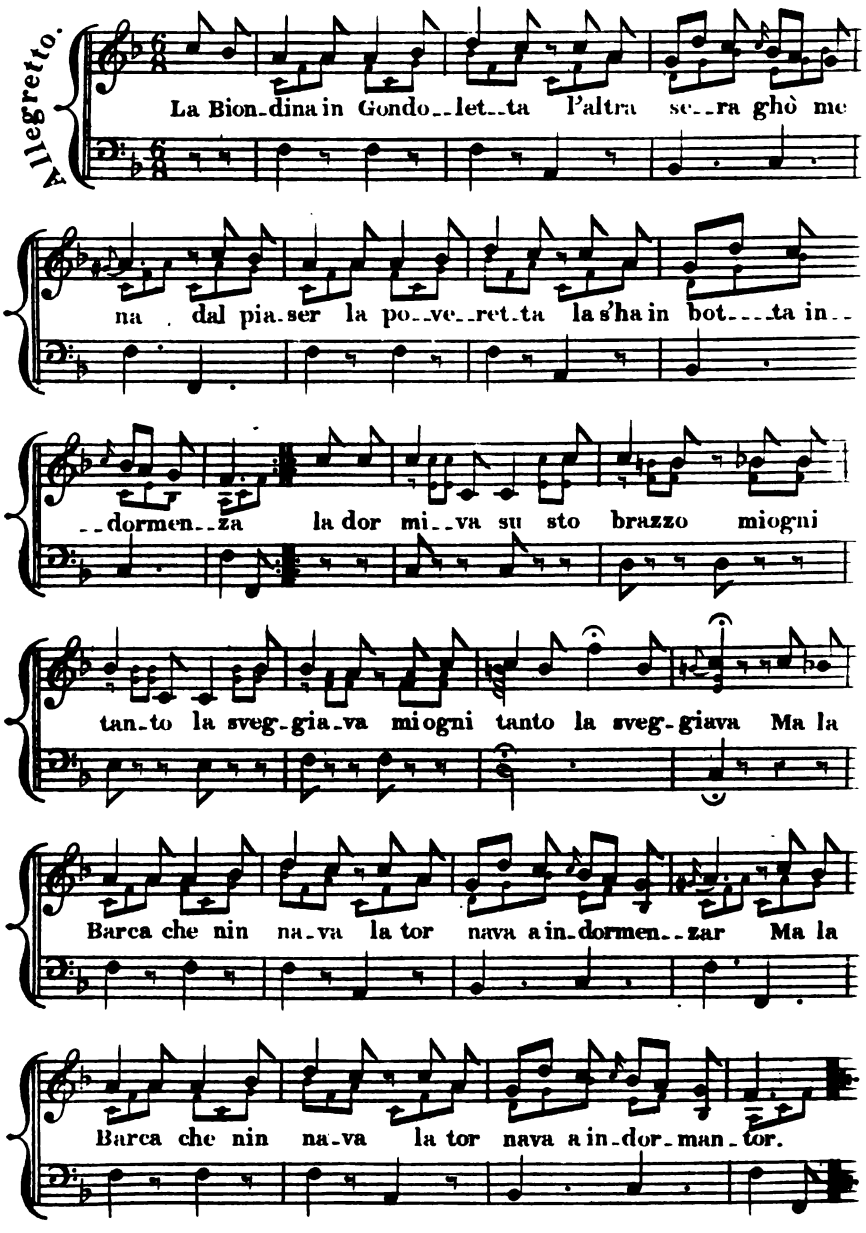
Allegretto.
La Bion-dina in Gondo--let--ta l'altra se--ra ghò me
na dal pia-ser la po--ve--ret-ta la s'ha in bot----ta in--
--dormen--za la dor mi--va su sto brazzo miogni
tan-to la sveg-gia-va miogni tanto la sveg-giava Ma la
Barca che nin na-va la tor nava a in-dormen--zar Ma la
Barca che nin na-va la tor nava a in-dor-man-tor.

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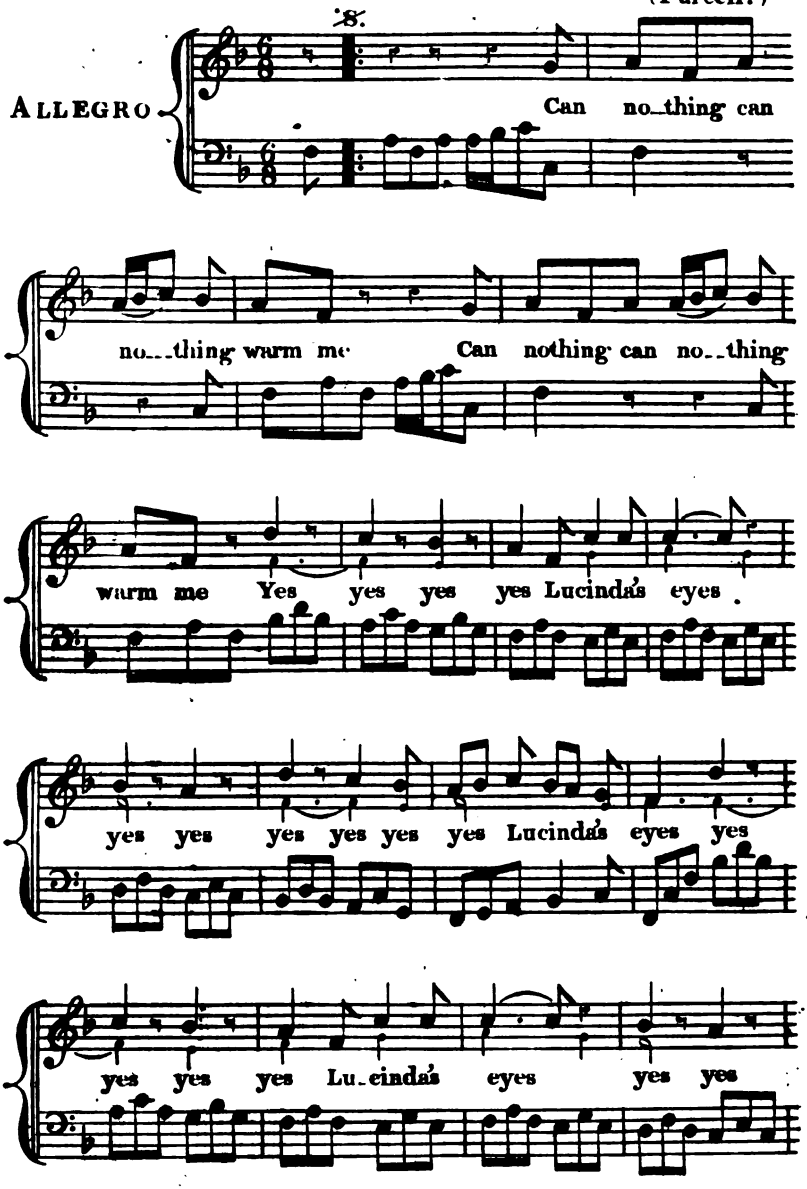
LUCINDA.

(Purcell.)

ALLEGRO
Can no_thing can
no_thing warm me Can nothing can no_thing
warm me Yes yes yes yes Lucinda's eyes.
yes yes yes yes yes yes Lucinda's eyes yes
yes yes yes Lu_cinda's eyes yes yes

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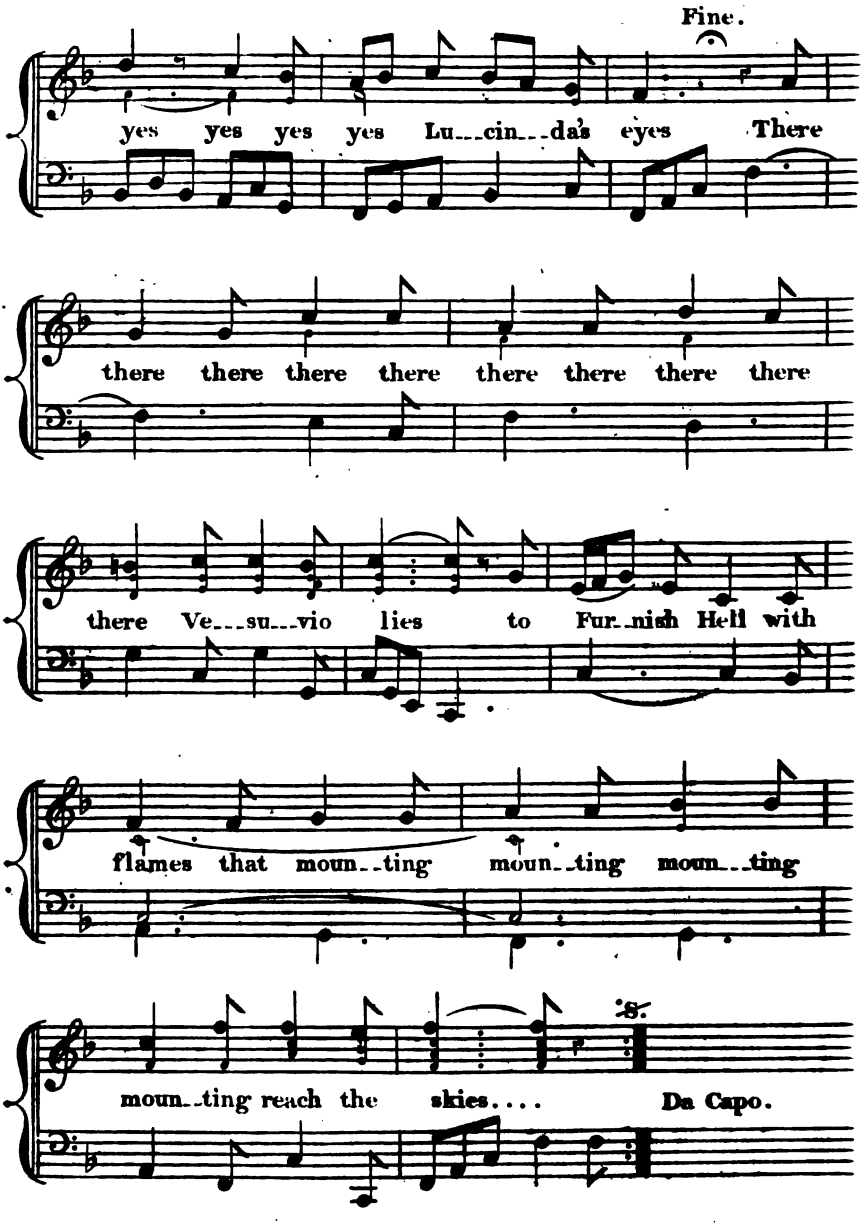
Fine.
yes yes yes yes Lu---cin---da's eyes There
there there there there there there there there
there Ve---su---vio lies to Fur--nish Hell with
flames that moun--ting moun--ting moun---ting
moun--ting reach the skies....
Da Capo.

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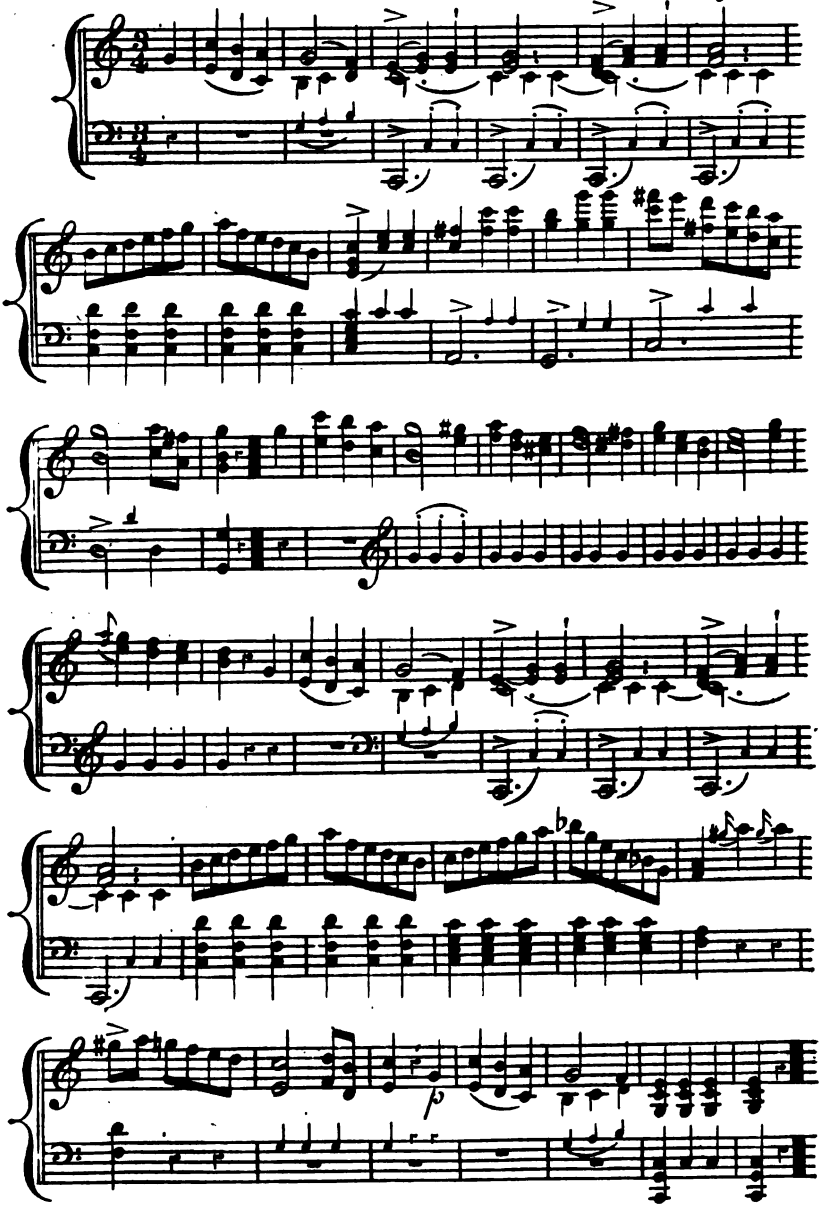
MINUETTO No. 28.

(Haydn.)

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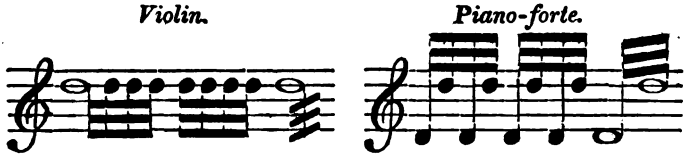
The TREMANDO, or TREMOLO,

Is a quick reiteration of the same note, to express a trembling sensation. This effect in the early writers was confined to the voice. Purcell introduces it in the Frost Scene of King Arthur, upon the words '*What power art thou?*' Bartleman gave this passage with a tremulous motion of the voice, representing the shivering effects of cold. The same thing, as applied by Handel in the oratorio of *Joshua*, to express the *trembling nations*, falls miserably short of what the words import, and possesses more of the ridiculous than the sublime. In the Chaos of the *Creation*, it admirably represents a sudden convulsion, or shaking of the earth; and in another part of the same work, when softened into a pianissimo, it reminds us of the buzz and whirl of insects. The voice has nearly surrendered this grace to the instruments, as possessing greater power of expression; yet there are passages of intense feeling, in which the *tremolo* adds greatly to the effect of the voice. In Purcell's song of Mad Bess, at the words '*Cold and hungry am I grown*,' it may be used with great success; and who that

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has ever heard Braham in Jephtha's Vow, can forget his incomparable delivery of the words '*horrid thought*'? We need no other instance of the power of the tremolo, when so applied, to depict the workings of the soul.

Mr. VAUGHAN,

the last of the English school, immediately followed the steps of Harrison, as *primo tenore*, taking up the whole routine of his songs. With superior natural qualifications—but yielding to the reigning taste—he cultivated the same quality of style, repressing that energy which would have carried him to a higher point of excellence. This chastening of the voice, when carried so far as to stifle every spark of fervour in the singer, is as contrary to good taste, as it is a departure from nature. A peculiar excellence in Mr. Vaughan is the great truth of his intonation: he is without the fault so common to the singers of the present day, that of *singing out of tune*. By no accident does he ever put the ear in doubt upon any note that he utters, which always proves a painful drawback from the pleasure we receive: under all circumstances his notes bear the stamp of correctness. Though his enunciation is not sufficiently vigorous, yet his style is smooth and agreeable; and we may justly say, he is the most faultless singer of the day.

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Mr. KNYVETT.

Combined with Harrison and Bartleman, was the still more soft and gentle voice of Knyvett. An alto of great sweetness and beauty, though destitute of those lines of expression, without which the features appear as a blank, his voice is well adapted to the performance of glees, a style of composition then so much admired, that many of the popular songs of the day were harmonized and converted into this species of composition, to meet the public taste. Such attention was paid to the blending and balancing of the voices in these combinations, that the effect was not even exceeded by the equality and truth of the organ.

This triumvirate gave the temper and tone to our public performances for years, the character of which was the unruffled stream of soothing melody.

Sostenuto

Is the power of sustaining the voice upon any note, so that the sound is continued to the end without the least wavering. This important qualification is admirably shown in the voices of Knyvett and Vaughan. To acquire this excellence, the pupil must begin by sounding the lowest note in his

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voice, upon the vowel Ah! steadily holding it through several bars, ascending and descending the whole compass. To accomplish this, great attention must be paid to the management of the breath, which may be so improved by practice, that it is possible to sustain a sound with perfect evenness for more than a minute. On the violin this is effected by an even drawn bow. Expression so much depends upon the use of the bow, that modern writers accurately mark the bowing of every passage, but which performers seldom attend to. In Beethoven, the greatest writer for stringed instruments, we find many bars included in one bow; particularly when he intends to diminish the tone to pianissimo. This requires skill in slowly measuring out the bow, to insure the effect. As an instance, we may mention the pause note in his quintetto, which is directed to be firmly held in one bow, while the violin plays a cadenza of three hundred notes; and in the fourth sinfonia, there is a holding note in the viola of forty-one bars, marked to be performed in a single bow, for which ordinary players take half a dozen, whereby the intention of the author is completely defeated.

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BRAHAM.

During the triumvirate of Harrison, Bartleman, and Knyvett, the celebrated John Braham appeared at the English theatre, whose voice for compass, power, and quality, probably has never been equalled. Having visited most of the cities in Italy, where he was received with the highest marks of approbation, he returned to this country in the year 1801, and accepted an engagement at Covent Garden theatre. It was a fortunate thing for science, and particularly for English singing, that so eminent a performer as Mr. Braham should have arisen at this period. All the wealth and consequence of the country had conspired to shut out of the King's Concert, every thing like improvement in the musical art; and upon the death of Mr. Harrison, although Mr. Braham was avowedly the most extraordinary singer for voice and talent this country had ever produced, yet he was passed over, and Mr. Vaughan was preferred as *primo tenore* of this institution. To such an extent was this feeling carried, this prejudice against the modern art, that for years a junto united to keep Mr. Braham out of every grand performance in which they were engaged. He, who had delighted the first cities in Europe, shut out from the court, was destined to seek applause from

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the pit and gallery of an English theatre, and had recourse to a style of singing repugnant to his acknowledged taste and judgment. On his first appearance in Dublin, he received two thousand guineas for fifteen nights, and so well satisfied was the manager of the theatre, that he extended the engagement to thirty-six performances upon the same terms. His fame spread so rapidly, that he was soon engaged at the Italian Opera, and sang with Billington, Grassini, and Fodor, with such reputation, that it was a common saying with the foreigners,

Non c' è tenore in Italia come Braham.

As an instance of the very opposite styles to which he was accustomed, we may quote the observations of Lord Mount Edgecumb:—'It is certain that 'Braham has great knowledge of music, and *can* 'sing extremely well. It is, therefore, the more to 'be regretted that he should ever do otherwise. 'That he should ever quit the natural register of 'his voice, by too violent exertion; that he should 'depart from a good style and correct taste, which 'he knows and can follow as well as any man, to 'adopt at times the florid and frittered Italian man-'ner; at others, to fall into the coarseness and vul-'garity of the English. The fact is, that he can 'be two distinct singers, according to the audience 'before whom he performs; and that, to gain ap-'plause, he condescends to sing ill at the playhouse,

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'as he has done well at the Opera*.' The most striking feature of Mr. Braham's singing, is the neatness of his delivery; no *sound* or *word* is permitted to escape him negligently, or without being prepared with vocal accuracy. In temperament he is naturally cool and quiet, and his enthusiasm is only roused by the action of his voice. Hear him in that fine piece of musical elocution '*Jephtha's Vow*,' in which he depicts all the anguish and heart-rending feelings of the father offering up an only child. In his hands this recitative is unquestionably the most dramatic of all Handel's works. The force of voice with which he delivers certain passages, then sinking into the most tender softness upon tremulous tones of horror, are masterly points of taste and judgment.

In songs of animation, as '*The Death of Nelson*,' 'the ear-piercing sounds with which he invests a call to glory,' have never been approached by his imitators.

The songs he chose at the Oratorios, and upon which his fame has chiefly rested, are the following

* His Lordship perhaps was not aware, that by this condescension to the public taste, Mr. Braham has gained a fortune of a hundred thousand pounds. Upon the demise of George III., Mr. Braham was, for the first time, commanded to attend the Ancient Concert; and so highly was he esteemed by the succeeding Monarch, that when it was found that a concert had been fixed at St. James's, on the same night that Mr. Braham's benefit was to take place at Drury Lane, it was ordered by His Majesty to be postponed, lest it should be prejudicial to his interests.

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—'*Comfort ye, my people*,' '*Total Eclipse*,' '*Sound an Alarm*,' '*In Splendour bright*,' '*In Native worth*.'

In the Concert-room,—'Beethoven's *Adelaide*,' '*Marmion*,' with scenes from the *Italian Operas*, and the ballads of the day. The facility with which he executed every thing he undertook, was as apparent as the spirit with which he at once entered into the meaning of the author.

The English Theatre at the present moment is aspiring to the highest perfection, by the introduction of a series of foreign operas, composed by Mozart, Rossini, Weber, and Auber; none of which could be sustained without talent of this powerful order.

Crescendo and Diminuendo.

What is more alarming than the gradual increase of a mighty sound, when it pours upon the ear from a distance;—whether it proceeds from the roar of a multitude, or the raging of a storm, the *auditory sense* is overwhelmed, and the mind is filled with imaginary danger! When the increasing force accumulates to excessive loudness, the vibrations become too great for the soul to bear. There is also a sublimity in the gradual decrease of sounds. What filled the mind of the Greeks with more terror, than the dying accents of the gladiators,

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or the roar of the battle, falling into silence and death!

It is equally sublime to listen to sounds when they retire from us. Handel has aimed at this poetic effect in the '*Messiah*,' when he pictures the ascent of the heavenly host, giving an idea of their distance and flight. But it is in the drama only that we can feel the force of these illusions. Turn to the finale of '*Don Giovanni*,' where the force of the voices is so nicely diminished, at every step as the phalanx marches off the stage, that we suppose them passing out of sight and hearing. Cherubini's '*Overture to Anacreon*,' has acquired its celebrity more from the free use of the *crescendo* and *diminuendo*, than from any thing new exhibited in the composition.

There is no accomplishment in the art of singing more fascinating than the swelling and dying away of the voice;—when used with taste and judgment, it never fails to delight us. The performance of the '*Miserere*' in the Sixtine Chapel in Rome, so often described by travellers, owes its shadowy effect to this approaching and retiring of the sounds. Farinelli moved his audience to a state of ecstacy by the manner in which he commenced his famous song '*Son qual nave*,' 'the first 'note of which was taken with such delicacy, 'swelled by minute degrees to such an amazing 'volume, and afterwards diminished in the same

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'manner to a mere point, that it was applauded for 'five minutes.' Beethoven is the only composer who has introduced this effect into choral music: we find it applied at the termination of some of the choruses in his posthumous Mass;—here the voices alone pour upon the ear with an effect like the swelling and dying away of the storm.

MISS STEPHENS.

No female singer has continued so long the favourite of the British public as Miss Stephens. Her beautiful voice and artless manner are often delightful; but it is in the simple ballad, which never rises above general comprehension, that she excels. Though she has acquired an easy execution, she is deficient in that fervour which is requisite to the *bravura*. Her excellencies and defects are closely combined: the pretty mode in which she delivers her words is often disfigured by the offensive slides introduced between her notes, a practice so common with inferior singers. The *portamento*, or slide, when properly introduced, is a grace of passionate expression; but, when used without thought or discretion, is an effect that is nauseous and ridiculous.

The silvery tones of her voice are sometimes cast into shade by the incorrect manner in which she

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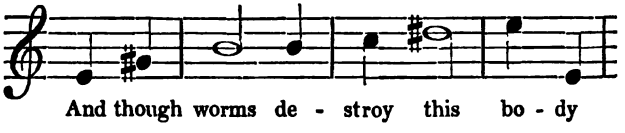
ascends from the *tonic* to the *dominant*, making the fifth too flat, a defect common to the greatest singers; and it happens, unfortunately for Miss Stephens, that in her celebrated song, '*I know that my Redeemer liveth*,' this disagreeable skip occurs not less than eight different times; but where the fifth is relieved by the interposition of the third, as in the following passage, the G sharp forming a stepping-stone for the voice to light upon, in no instance was the same interval incorrectly given.

As songs of execution Miss Stephens chose '*Sweet bird*,' and '*Hush, ye pretty warbling choir*,' so highly adapted to show the bird-like tones of her voice. As sentimental pieces, '*In sweetest harmony they lived*,' '*Pious orgies*,' and '*Farewell, ye limpid streams*.' These songs called forth her lower notes, the most impassioned part of her singing; but the well-known ballad of 'Auld Robin Gray' was the most happy exhibition of her powers. The weeping tone and soft lament she threw over this song gave it a peculiar charm, and though she could neither astonish nor surprise, her simple manner and penetrating sweetness of voice touched every heart.

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Dolce.

This term expresses the quality of tone in which the passage over which it is written should be performed, which should be, as the term implies, soft, smooth, and delicate. Upon the violin this is produced by drawing a light and swift bow over the strings near to the finger-board; and, for the greatest degree of softness, the bow must still recede farther from the bridge;—by this means a tone may be acquired, resembling that of the musical glasses, or the lower tones of the flute. Before this can be obtained on the voice the organs must be brought into the most pliant state, and used with the greatest delicacy. When this term is applied to instrumental music, it is generally to those *morceaux* of melody that are so peculiarly adapted to the voice, and the performer cannot express them better than by taking the vocal tones as his model.

Innocente.

This term implies a simple, artless manner of performing a strain, without any marked features of expression. The following dramatic scene, written by poor Chatterton, that never to be forgotten youth, may serve as an example.

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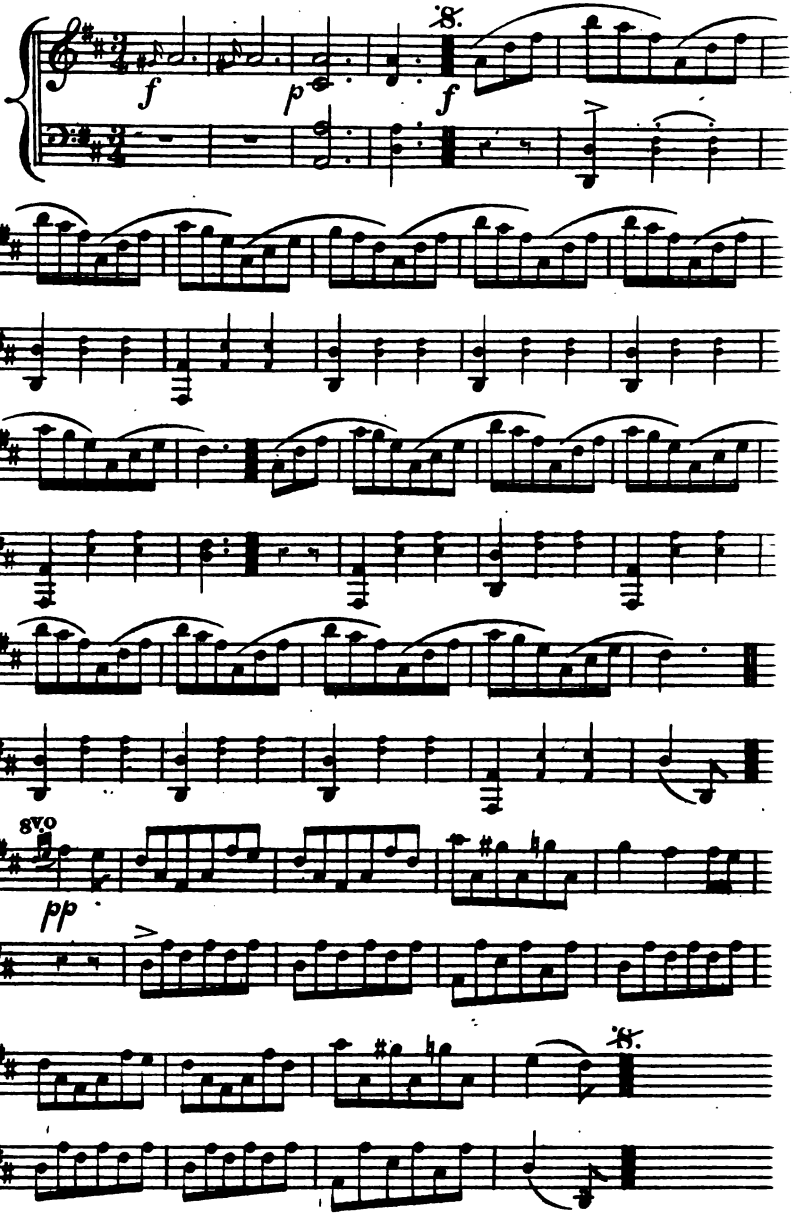
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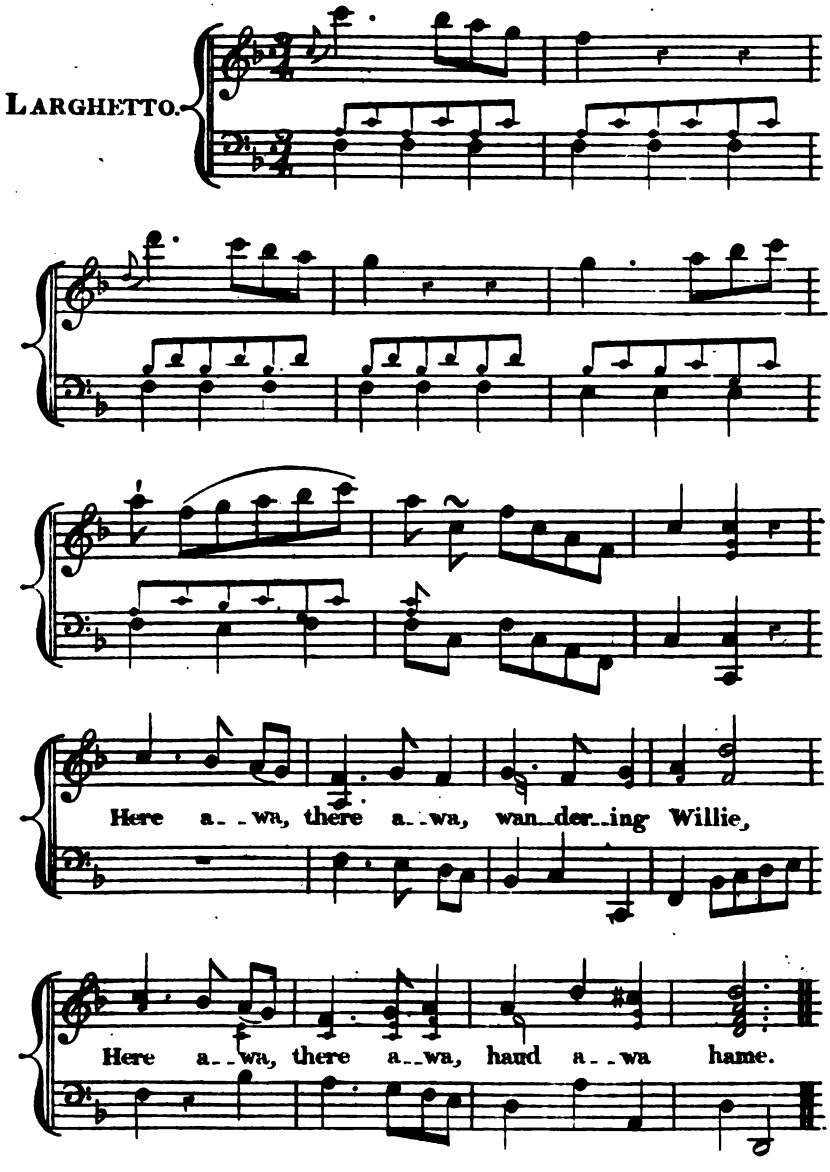
BALLAD.

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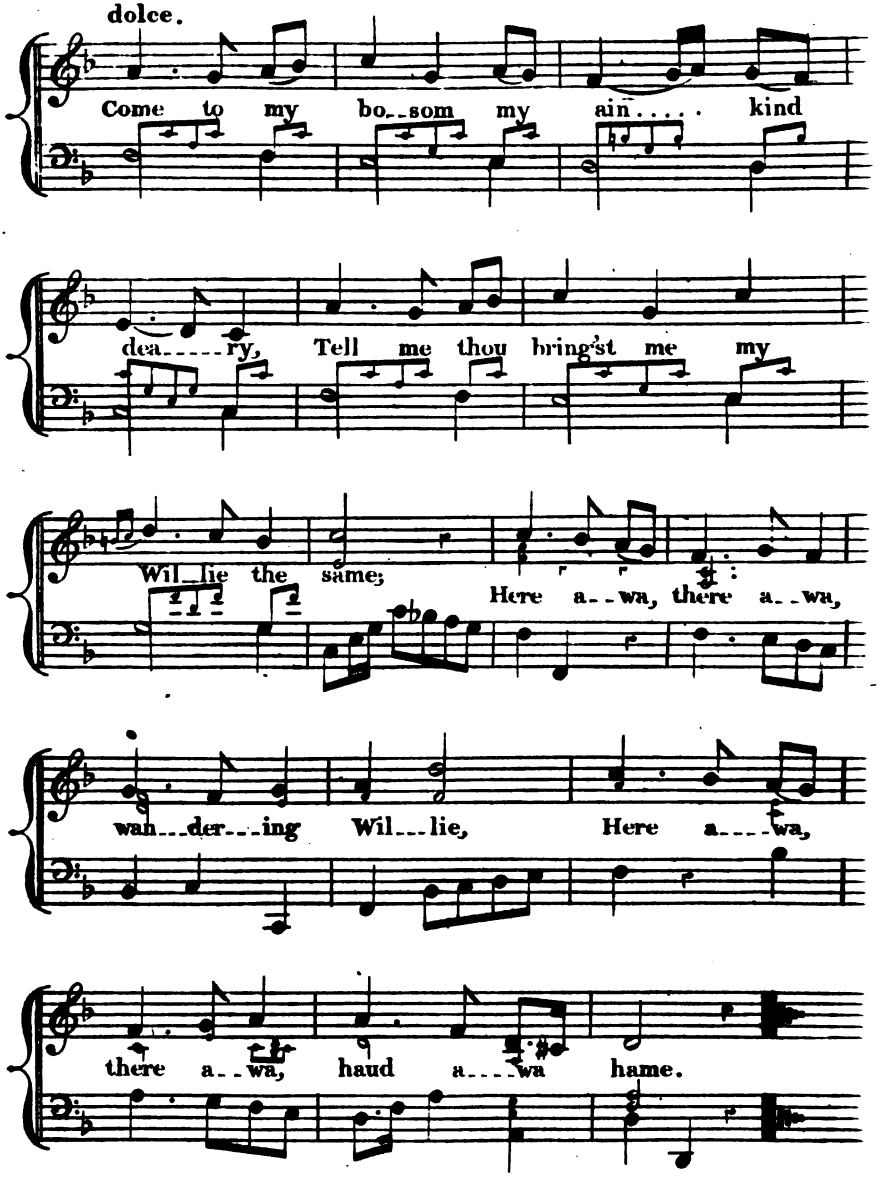
dolce.
Come to my bo--som my ain..... kind
dea-----ry, Tell me thou bring'st me my
Wil-lie the same;
Here a--wa, there a--wa,
wan---der---ing Wil---lie, Here a----wa,
there a--wa, haud a----wa hame.

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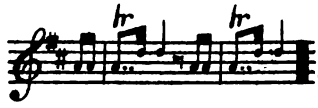
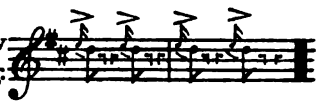
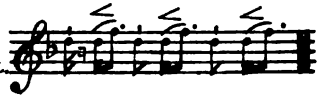
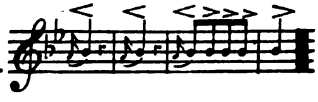
Black Bird.

Sparrow chirping.

Hen.

Black Bird.

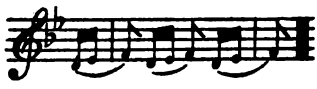
Cat in the night.



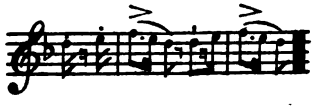
Dog barking.



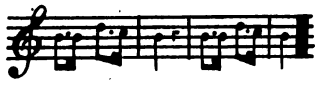
Pea-Hen.



Cooing Dove.

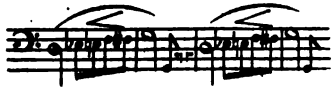


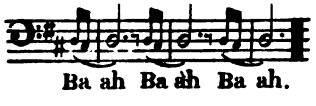
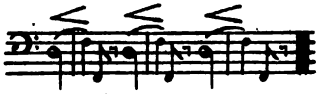
Game-Cock.

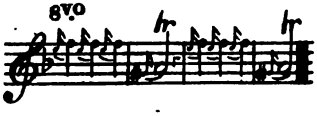


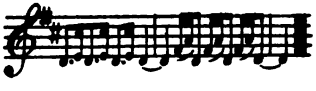
Black Bird.

Calf.

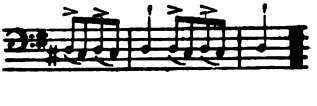


Old Ewe.

Cow.

Bird.

Lark.

Night-ingale.



Black Bird.

Great Dog.

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Mrs. SALMON

Was the pride of English singers. Nature had lavished upon her a voice, extensive, sweet, and powerful, with a warbling flexibility never attained by art. Her tones were not only pure, but rich; and the manner in which she threw them out gave them a liquidity that steeped the ear with delight. Her voice partook more of the powers of an instrument than of a singer, especially when unshackled by words, to which, in fact, she paid but little attention. Her object was tone, with execution, and in this respect she surpassed every other performer. Her voice had all the colour of the rainbow, and her great faculty was that of adapting the colour of her tones to the note she had to perform: naturally warm, her notes had a refulgent glow; yet she could cool them down to the mild ray of a moonbeam. Depending upon these superior gifts, she was careless to a fault in her mode of using her words; in this respect she was more to be censured than admired. Her power of sustaining a note was remarkable; and the neat manner in which she recovered her breath was an example to all singers. Her execution was delicate and felicitous; and her fancy unbounded. That beautiful ornament, *the shake*, sparkled in her voice with all the lustre of a diamond; and though lavish in the use of it,

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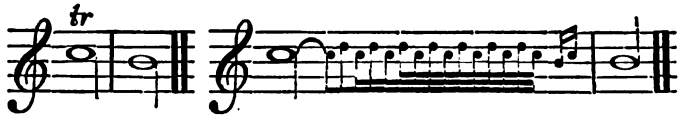
she never abated the first sensations of delight. She introduced a second-rate song of Handel's, '*From mighty kings,*' which she sung with such dazzling effect, that she made it always the prime object of the feast. Whatever she adopted, no one presumed to touch—such was the charm of her voice, and the magic of her powers!

THE SHAKE.

This embellishment is the most refined of all the graces. Peculiar to this country, and not much practised by foreigners, it is never unwelcome to an English ear, and is considered as an indispensable requisite to every great performer. It is rather ornamental than graceful, and its application to melody is like the use of brilliants in dress, to adorn that which would otherwise appear flat and vulgar. As the shake is purely artificial, it rarely enters into the passions; it belongs solely to the beautiful, and is seldom omitted where taste and elegance are united. We never can execute it with a just expression, unless the vowel upon which it is performed is favourable to the production of a pure and pliant tone. A notion prevails that it can be acquired as a separate accomplishment, in the

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early stages of vocal tuition; but this is not the case. The possession of it depends upon the progress we make in execution; we only approximate it as we make these advances, and *ultimately it will come of itself.* When the shake rises out of a note, as in the air '*He that ruleth Israel,*' in the oratorio of *Judah,* and in this way it is most conveniently begun, it appears with peculiar beauty. No example of this effect was more exquisitely shown than by Mrs. Salmon.

Great variety may be given to it, by combining the forzando, crescendo, or diminuendo.

Formerly compositions were crowded with shakes and trills*, which produced a pert and unmeaning effect; but since the introduction of other graces, we find them more sparingly used. In instrumental compositions, the shake has assumed a new character. Mozart, in his admired opera of the '*Zauberflote,*' at the ascent of the genii into the clouds, by a series of butterfly shakes has given such an indescribable lightness to the piece, as apparently to waft the vision by its airiness from the sight. On the contrary, Cherubini, in his overture to *Anacreon,* has a close succession of them upon all the stringed instruments, which imparts a force of expression that carries the sounds to a higher climax than was ever before heard.

* Some of which were termed by our forefathers a *double relish.*

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GRASSINI

Was the first female singer who appeared on the Italian theatre with a contralto voice, that part having been previously sustained by men. Her tones, though purely feminine, were so new, that they were received with distrust; and some time elapsed before the audience were reconciled to a voice which was thought greatly too low for a woman. Her compass did not exceed ten notes, from A in the bass to C in the treble; but such was their rich and mellow quality, that they formed a new species of delight in the vocal art. Her pathos and feeling became the more evident when contrasted with the cold and fluty tones of Billington. She was beautiful and graceful; and her acting was superior to all those who had preceded her. From the introduction of Grassini, we may date one of the greatest improvements in the opera, that of the *duetto* for female voices, in which Rossini has shown such exquisite and incomparable taste.

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MADAME CATALANI,

The most splendid vocalist of the age, made her appearance in this country, in the year 1806; and such was her extraordinary power of voice, that it was said, 'place her at the top of St. Paul's, and she will be heard at the Opera House.' In compass it extended from A in the bass, to C in alt, every note of which was as firm as the tone of a trumpet. Her middle voice, when subdued, possessed a quality of tone that was delightful: the notes G, A, and B, being produced in a way similar to the tone we make in laughing. The force of her execution was extraordinary; she would run through the scale of semitones with the rapidity of lightning, and jump back again over two octaves at once. Her soul was full of music, and her energy so great, that she sustained the whole weight of the Opera throughout a season, driving every other competitor from the stage. As a musician she was below mediocrity, possessing scarcely the knowledge of a third-rate performer; but by a quick perception and sensibility, she concealed these defects even from the learned.

Her figure was elegant and commanding, and her face could assume a terrific aspect, or the most

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captivating smiles. As an actress, she was eminently great; and, as a tragedian, full of grace and dignity. With these splendid gifts, she debased the Opera during her reign to the lowest degree; for so intoxicated was the audience with her individual vocal powers, that she was permitted to mangle and cut up the finest compositions to serve as mere vehicles to exhibit her extraordinary powers. Soon after her arrival she acquired sufficient knowledge of our language to repeat the words of '*Rule Britannia*,' and '*God save the King*,' which she sang in the English theatres, and at all the music meetings, with a power of voice that ovewhelmed every instrument in the orchestra*.

* When Captain Montague was cruizing off Brighton, Madame Catalani was invited, with other ladies, to a brilliant fête on board his frigate. The Captain went in his launch on shore, manned by more than twenty men, to escort the fair freight on board, and as the boat was cutting through the waves, Madame Catalani without any previous notice, commenced the air of '*Rule Britannia*.' Had a voice from the great deep spoken, the effect could not have been more instantaneous and sublime. The sailors, not knowing whom they were rowing, were so astonished and enchanted into inactivity, that with one accord they rested upon their oars, while tears trembled in the eyes of many of them. 'You see, Madame,' said the Captain, 'the effect this favourite air has upon these brave men, when sung by the finest voice in the world. I have been in many victorious battles, but never felt any excitement equal to this.' On arriving on board, the sailors, with his consent, entreated her to repeat the strain: she complied with the request with increased effect, and with so much goodnature, that when she quitted the ship, they cheered her until she reached the shore.

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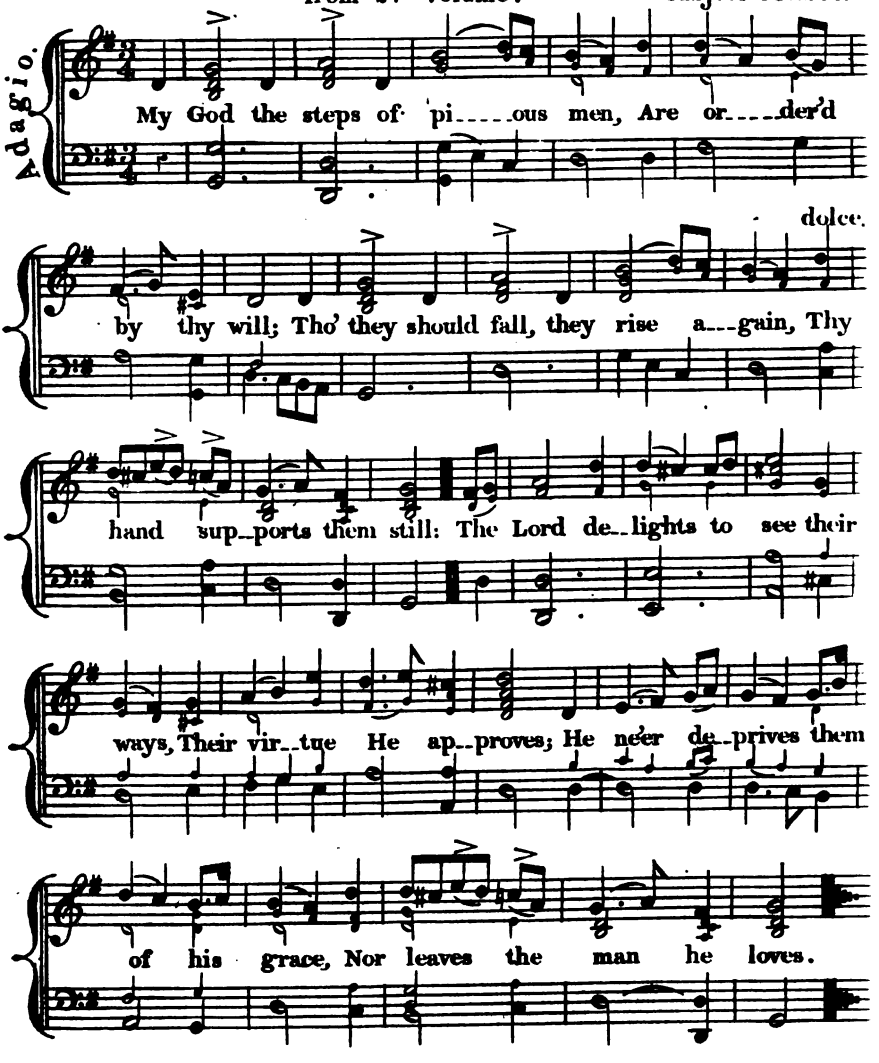
from 2d Volume. Subject Mozart.

Adagio.
My God the steps of pi_____ous men, Are or_____der'd
dolce.
by thy will; Tho' they should fall, they rise a___gain, Thy
hand sup_ports them still: The Lord de_lights to see their
ways, Their vir_tue He ap_proves; He ne'er de_prives them
of his grace, Nor leaves the man he loves.

2

How great their peace who love thy law
How firm their souls abide;
Nor can a bold temptation draw,
Their steady feet aside.
The Lord delights &c.

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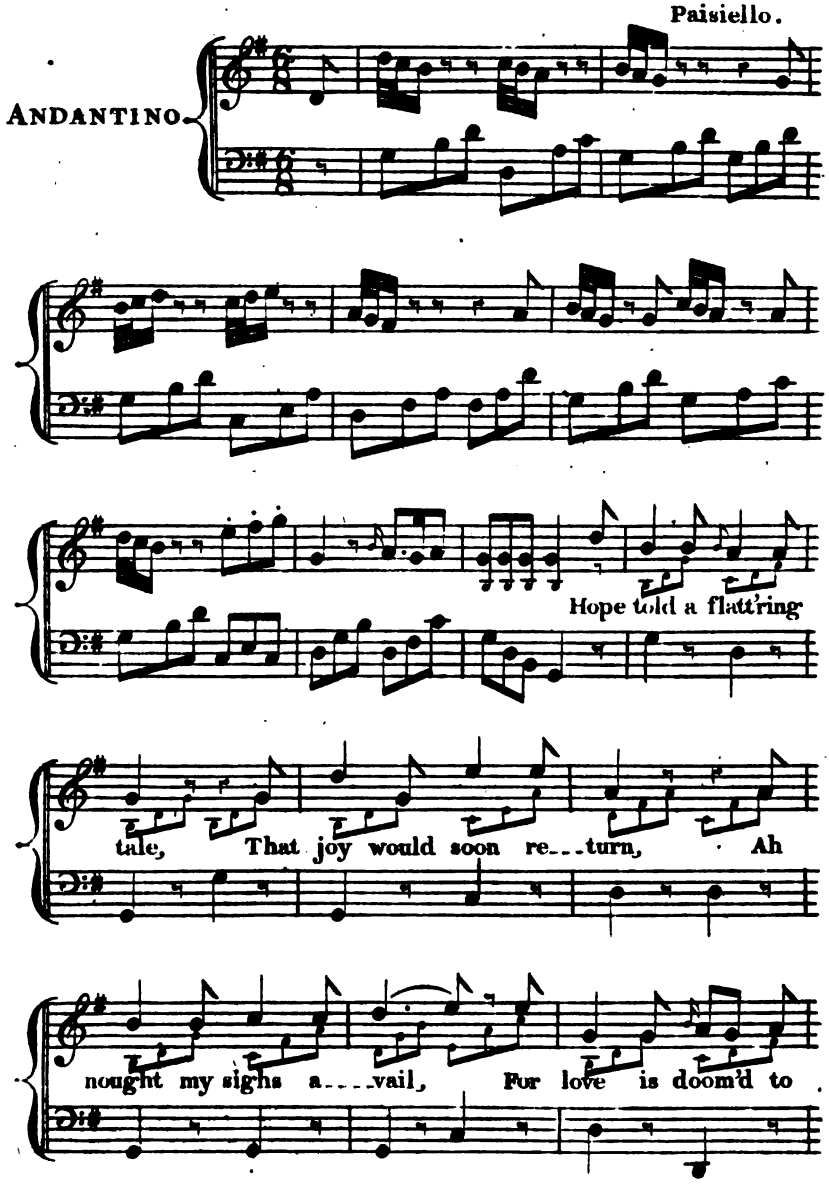
CATALANI'S SONG.

Paisiello.

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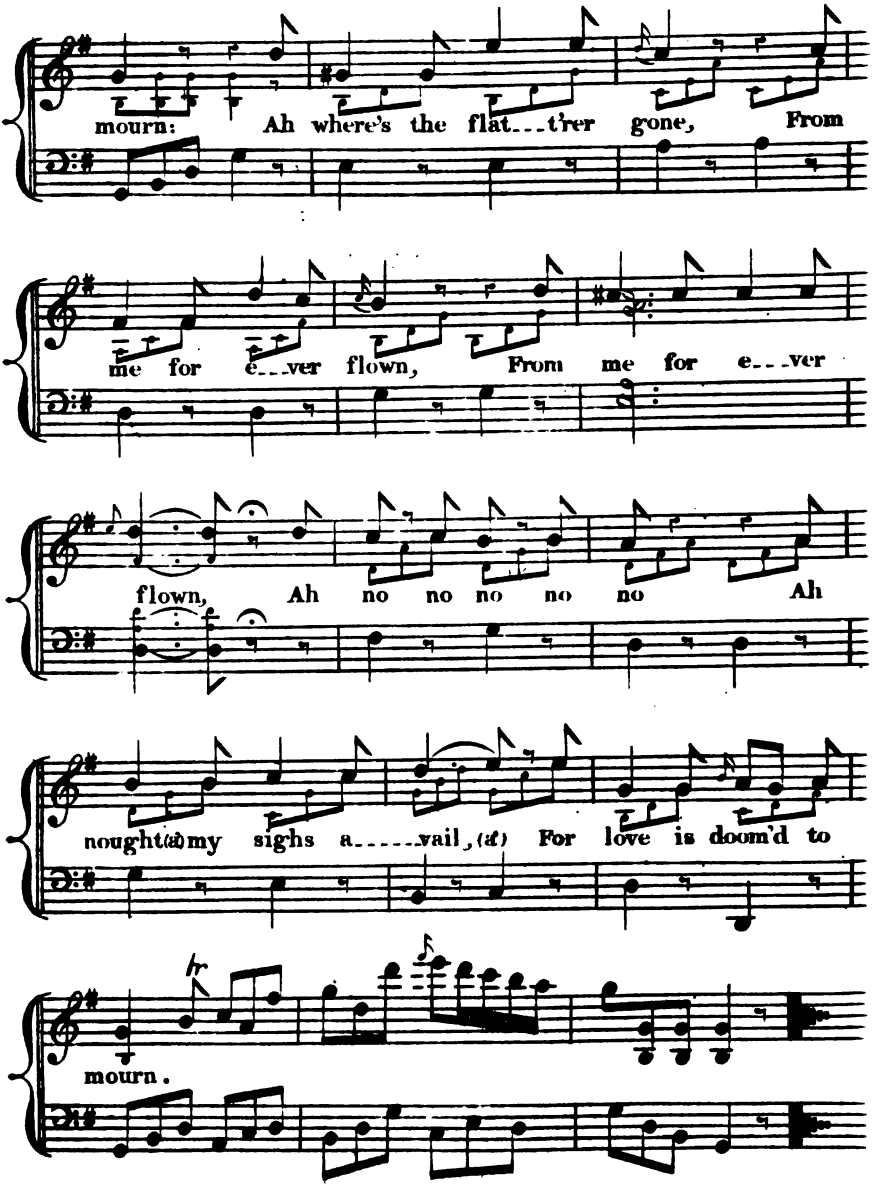
mourn: Ah where's the flat...t'rer gone, From
me for e...ver flown, From me for e...ver
flown, Ah no no no no no Ah
nought(a) my sighs a.....vail,(a) For love is doom'd to
mourn.

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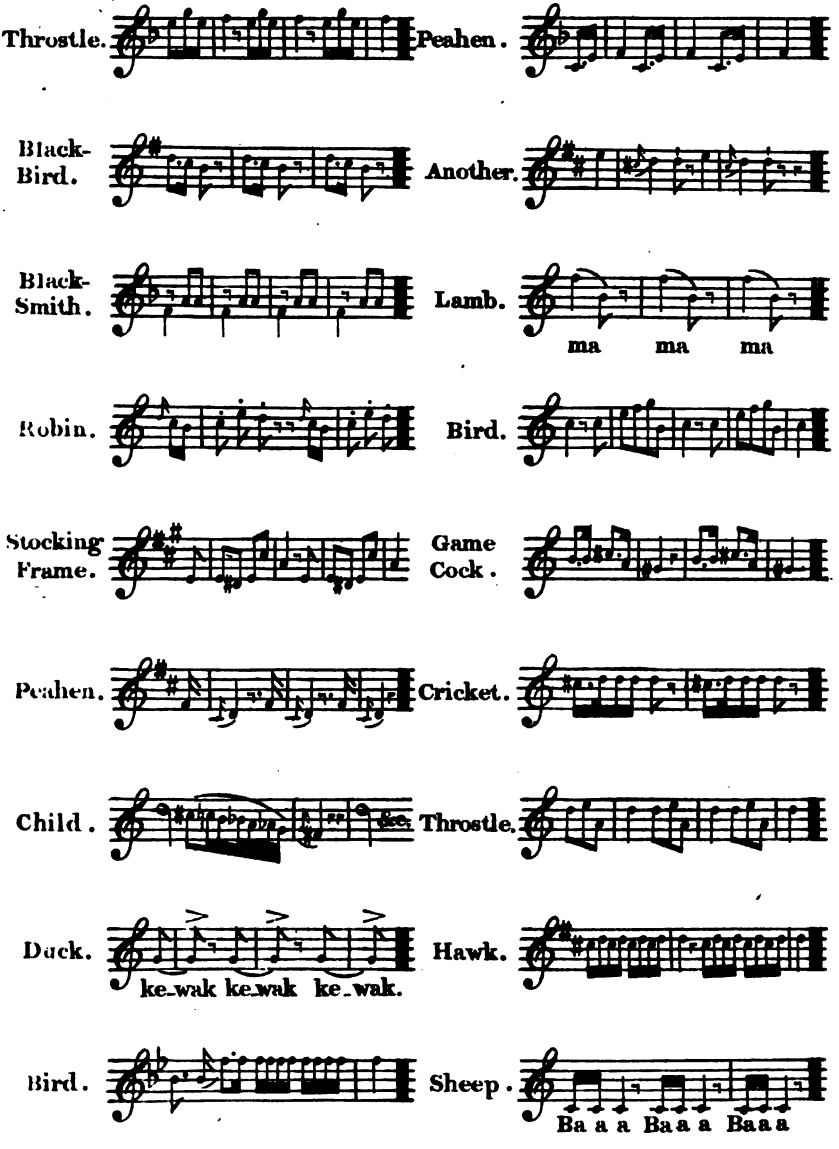
Birds &c.



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Nor was Madame Catalani confined to songs of this deafening cast: the preceding air of Paesiello's she sang with great tenderness, *all' Italiano*, interposing occasionally a vowel to prevent the collision of consonants.

Her origin, it is said, was that of a match girl, in Rome; but in her career she visited every court in Europe, where the most profuse presents were showered upon her by kings and princes. Having amassed vast treasures in money and jewels*, her voice and beauty gone, she has retired to her domain and palazzo, in the country that gave her birth.

* After her first visit to England, in which she cleared more than ninety thousand pounds, she purchased a diamond necklace of the Queen of Portugal, for sixteen thousand guineas, and in addition, gave four thousand more for the tiara and earrings.

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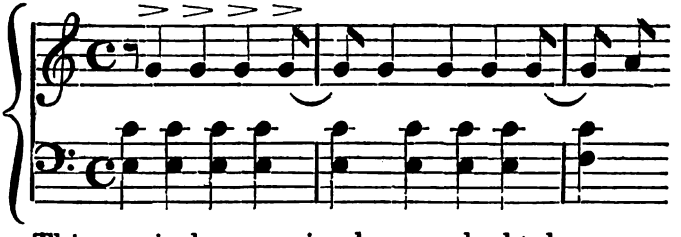
Syncope

Is that beating, or *pulsing* effect, which is produced by striking a note just before or after the accented part of the measure or bar, by which the regular motion of the parts is thwarted, or broken in upon, and which effect is continued by connecting the short or driving note in one bar, with the short note in the next, thus:—

This musical expression has, no doubt, been suggested by those flutterings or palpitations which we feel in a state of fear and alarm, and which result from some sudden interruption or perturbation of our spirits. As the pulse may aptly represent the movement of the equal parts of a bar of music, any interruption of this motion produces the faltering sensation we now describe. Mozart has used this effect to depict the tenderest emotions; and when the mind is thrown into a state of hurry and agitation, it well expresses the conflict of contending passions.

This thwarting of the measure was often success-

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fully used by Madame Catalani in passages representing hesitation and doubt; and when accompanied with a suitable action, its effect is highly dramatic.

RONZI.

Madame Ronzi di Begnis appeared in the year 1821, when the stage was occupied by Camporese and Bellochi; and it has been said of her, in the terms of Burke, 'surely never alighted on the stage, which she was destined to adorn, so beautiful a vision.' It is not within the design of these essays to describe every star which has risen and set, but those only of the first magnitude. Camporese claimed attention more by that genuine grace which her rank and station in life gave her, than by her merits as a singer; and Bellochi, deficient in this, maintained her place only by the truth and solidity of her vocal powers. But on Ronzi nature had lavished all her excellences. With an arch and beautiful face, and slender voice, she executed every thing with all the neatness and reedy precision of the oboe*. Her comic powers were finely shown in those duettos written purposely for her and her husband, by Rossini, and which were

* This instrument she could imitate exactly, by rather closing her mouth.

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accompanied with such an exquisite action and witty look, that certainly she was in these performances the most fascinating creature that ever stepped on the stage.

PASTA.

Madame Pasta is unquestionably the first tragedian of the age: she is the only *prima donna* that combines the highest powers of singing and acting. Although she has been preceded by Grassini, Catalani, Fodor, Ronzi, Bellochi, and Camporese, yet, great as these vocalists have been, she has surpassed them all. When she first appeared in this country, she made little impression; but in her retirementshe has formed her voice upon the finest model. Though naturally a *mezzo soprano*, by indefatigable practice she has carried her tones into the highest octave, with a beauty of form and cleverness of production never elicited by nature*. Her tones of the chest are full of the deepest pas-

* Her tones may be compared to the following figure, broad and full at the bottom, assuming all the richness of purple, diminishing in size as they ascend, and increasing to the highest point of brightness.

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sion, while those of the upper voice are sparkling with brilliancy. In fact she seems to possess two distinct voices—using them at pleasure; as, upon the repetition of a passage, you might suppose it proceeded from the voice of another person. In scenes of terror, she has the faculty of *shading* her tones, or throwing a veil of huskiness over them, which adds much to the tragic effect. This peculiar expression is uttered with such intense feeling as to produce in her countenance a wild and savage *stare*, often accompanied with frantic degrees of passion. Her inventive faculties are of the highest order, and she fearlessly indulges in the suggestions of her imagination. The manner in which she decorates the music of Rossini, which is already hung round with every possible ornament, is so ingenious and new, that we are convinced that she feels infinitely more than she has power to express. It is only in the theatre that Madame Pasta is seen to the greatest advantage; she seems out of her element in any other place—she wants the area of the stage to move upon, its attendant bustle and scenery to excite her to action. There, and there only, can we hear the powers of her voice. In the concert-room she is comparatively cold and lifeless. The wildness of her mind, like the leopard's eye, is looking for motion, upon which her energy and imagination depend. In the church she is more animated than in the concert-room; and in a stupen-

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dous building like York Cathedral, she would be excited to launch her powers to their utmost extent. She is great in proportion to her excitement; and had she lived in the days of ancient Rome, and appeared upon the vast stage of the Coliseum, before an audience of one hundred thousand persons, she would have drawn down thunders of applause, and would have been deified by the Roman people.

CADENZA.

By this term is meant, that extempore flourish upon a voice or instrument which is introduced at the will of the performer to exhibit a display of taste or talent. When this is made the vehicle of new and appropriate effects, and conducted with skill, it may be tolerated; but when it is reserved for the unpremeditated flights of illiterate musicians, who fain would treat us with their facilities, it too often proves but the mere empty wandering of ignorance and folly.

Great science is requisite for the introduction and management of this species of embellishment, as the ear is sensible of any deviation from that course which a correct harmony prescribes. Good taste requires that the style of the cadenza should be drawn from the ideas of the piece it is intended to adorn. Madame Pasta's invention in this department of singing is felicitous in the extreme.

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There is also a sort of minor cadence which singers are constantly seeking opportunities to introduce; if these are not rightly applied, they rather injure than improve the effect. As an instance, we may quote that passage in the *Creation*,

> 'With softer beams and milder light,
> Steps on the silver Moon through silent night,'

where a singer of great estimation, not contented with what Haydn had written, ran a chromatic cadenza upon the word *silent*—utterly destroying that soft and beautiful effect which the author had achieved by a gentle inflection of the voice. Rather than simplicity should be so offended, it would be better to concede the right of a terminating cadence to the singer altogether, as a tribute to his vanity. To secure the purity of art from these merry-andrew tricks, Rossini has scarcely left a loophole in his compositions into which they can be thrust; and Weber was so highly offended with two of our first-rate vocalists at a rehearsal, that he took them severely to task for attempting to improve his compositions.

The highest delicacy of style is required in the execution of these embellishments, which the singer is only enabled to give by the selection of a proper vowel on which they are performed. Camporese, though generally refined, literally worried the end of her cadences, and disgusted when she might have charmed.

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MALIBRAN GARCIA

Already exhibits most extraordinary powers: to tread the stage with Pasta, to enter the lists and prove a formidable rival, are circumstances unlooked for in so young a person. As a tragedian, she cannot rank with Pasta, but Pasta is only a tragedian—Malibran promises the most diversified talents. Her performance of Ninetta, in *La Gazza Ladra*, melts you to tears; and her playfulness as Zerlina, in *Don Giovanni*, is quite enchanting. Her voice has great beauty and freshness, but in compass it scarcely reaches that of a *soprano*, as it is evident she performs with more ease the parts of a *mezzo*. As a musician she evinces considerable knowledge, and as an actress a sensibility and vivacity that is perfect nature. These accomplishments, added to a pleasing person and an interesting face, must ultimately place her at the head of the dramatic art in this and every other country.

APPOGIATURA, OR LEANING NOTE.

This grace is derived from nature, and belongs to that class of sounds that lie above or below the harmonic tones of the speaking voice: we never

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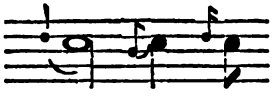
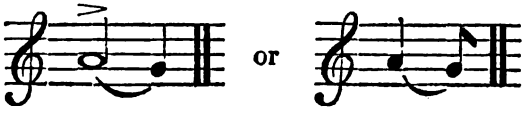
hear it but when the voice is under the dominion of the passions; as in the feelings of joy, supplication, despair, rage, &c. The voice then, by exceeding its usual limits, glances upon this upper tone before it rests upon the natural one; but when the spirits are languid, as in a state of sorrow, it is but by an effort that we reach the natural tone, first stepping upon the semitone below, which latter effect may be termed the sub-appogiatura. As this grace springs from the passions, it will be found to enter into all those expressions in which the heart is concerned. It is one of the first tones which children use, for in their ecstacies or imaginary woes it forms the most prominent feature of their cries. This natural intonation, in the hands of a musician, becomes the most sensible note of his art. The character by which it is expressed is of a smaller size

than the other notes, and it may be said to rob the note it precedes of half its value. When used as a cadence note at the close of a piece, its duration is more lengthened, and by modern authors is written thus:—



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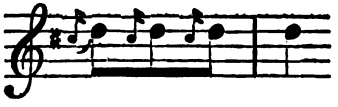
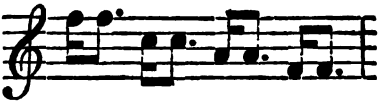
The touch note, or transient note of animation, is written in a similar way to the appogiatura, though its office is the very reverse of imparting smoothness and flexibility: it is

to give force and strength to the note to which it is prefixed, and is struck with such energy, that it may be said to be driven into the note to which it is attached. The touch note precedes most of the simple sounds that we hear, whether they proceed from sonorous bodies, or the voices of men and animals. The modern authors use it in forcible expressions; and in Beethoven, we find it prefixed to the same note.

These adjuncts may be doubled,

or varied in a thousand ways, from which an infinite variety of graces may be formed. The appogiatura, in an harmonic point of view, forms the highest class of discords: as in the following combination, every note of the scale is struck, of which

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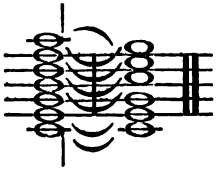
the upper four resolve themselves as appogiatura notes into the common chord.



When so employed, the harmony may be said to be suspended; but when substantially or emphatically used, this combination is termed the chord of the 13th.

MADEMOISELLE SONTAG,

Musically speaking, is the first *prima donna* of the age. The height and clearness of her voice surpasses everything that has been heard. To the stage she is a valuable acquisition, as she can compass those difficulties with ease, which have cost others years of toil even to struggle through. It is not in the nature of a *cerulean* voice, like Mlle. Sontag's, to move us with that passion which we feel from those of a deeper hue. Like the warblings of a bird, there is a silver tone of satisfaction, a sparkling joy, that shines in whatever she sings. Among voices it is a rarity to meet with one so elevated and so bright: such qualities enable the composer to take a range of effect in the upper octaves, which, unhappily for the art, none but a

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Sontag can perform. Her execution is of the most rapid kind; she performs *Rode's Variations*, written as a masterpiece for the violin, with a velocity and neatness exceeding that of the most finished flute-player. As an actress she is cold and lifeless compared with either Malibran or Pasta; but as a singer, she stands by the side of either with enviable greatness. Her pretty figure and engaging smiles have contributed to set off the lustre of her voice—blandishments which have diffused her fame throughout Europe. 'What!' exclaims the Berlin Gazette, 'what is to become of Berlin, during the 'absence of this idol? the goddess of song! the 'tenth muse of modern times! what is to become of 'our conversaziones? how does the city lie desolate! 'what mournful silence hovers over her walls*!'

* Some of these extravaganzas were set down to the absurd conduct of the English nobleman, who was facetiously dubbed 'Lord Monday,' because he always followed Sontag (Sunday).

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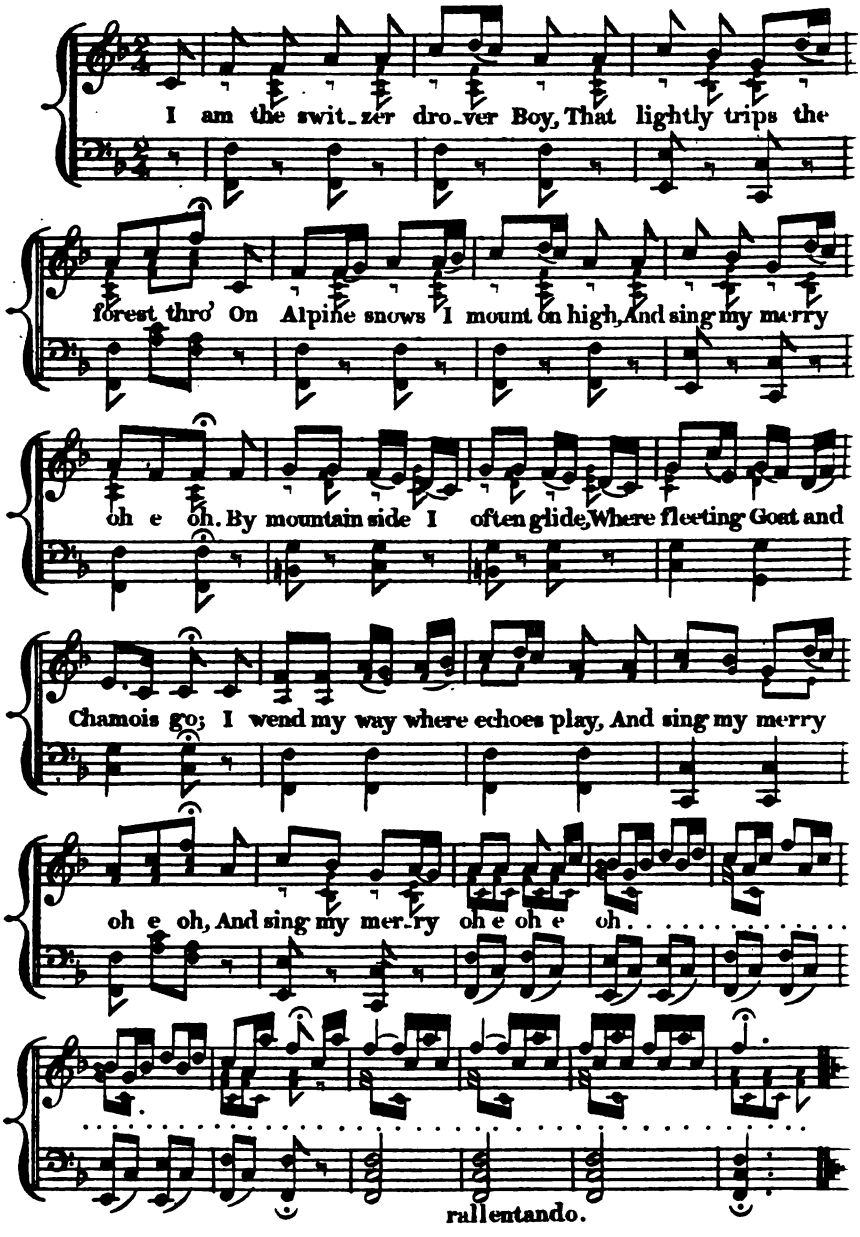
I am the swit_zer dro_ver Boy, That lightly trips the
forest thro' On Alpine snows I mount on high, And sing my merry
oh e oh. By mountain side I often glide, Where fleeting Goat and
Chamois go; I wend my way where echoes play, And sing my merry
oh e oh, And sing my mer_ry oh e oh e oh . . . . . .
rallentando.

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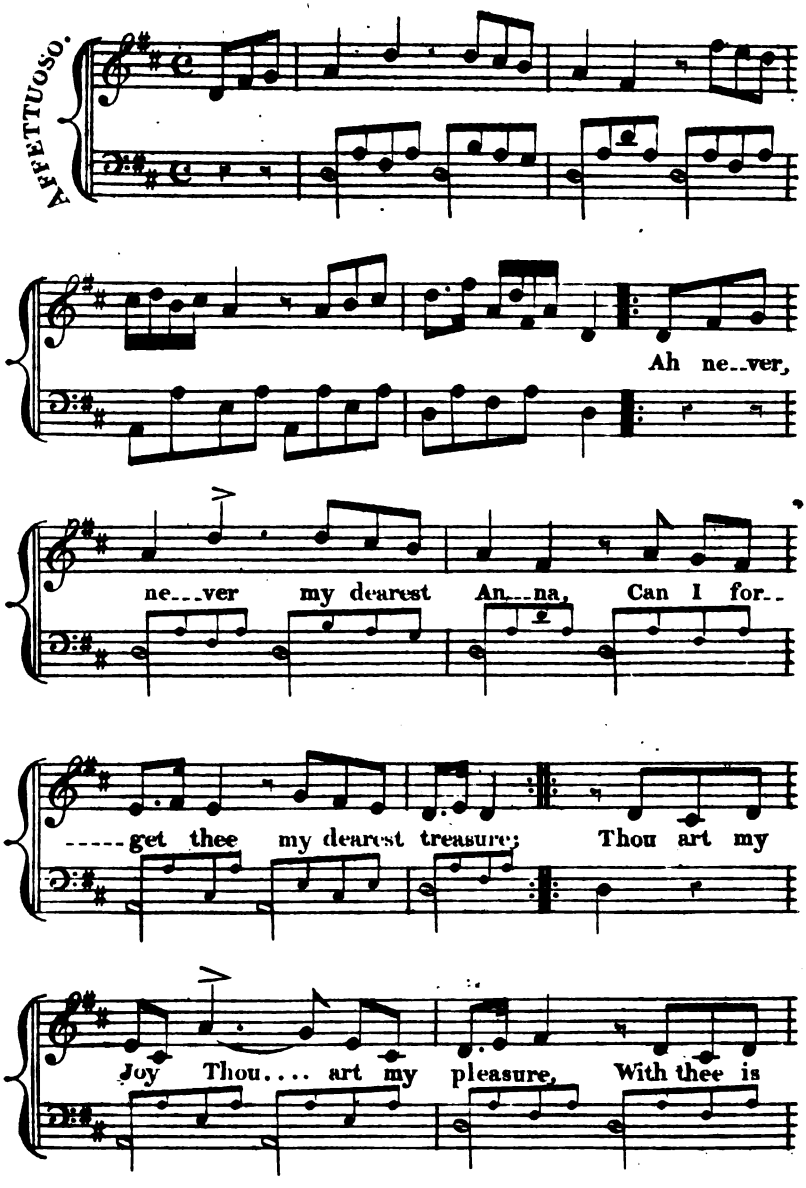
SONG.

AFFETTUOSO.
Ah ne..ver,
ne...ver my dearest An...na, Can I for..
-----get thee my dearest treasure; Thou art my
Joy Thou.... art my pleasure, With thee is

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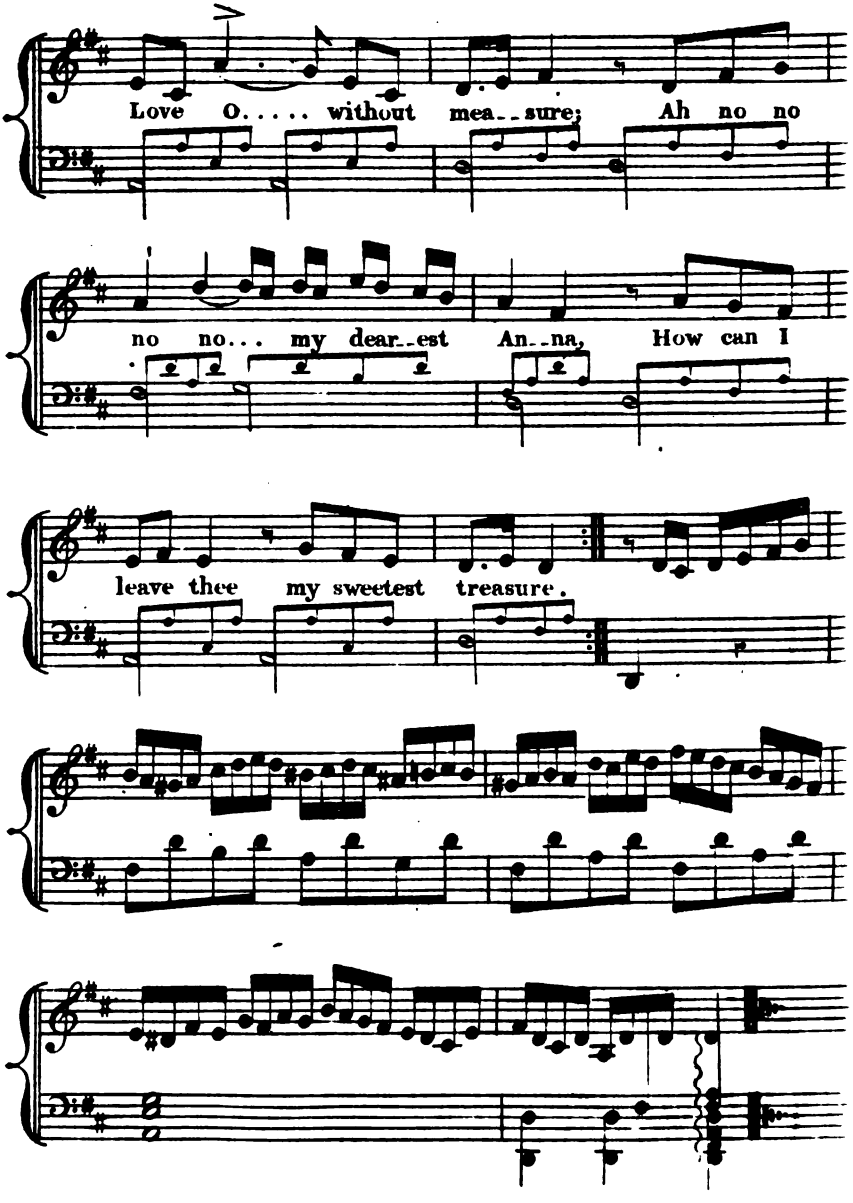

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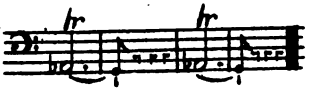
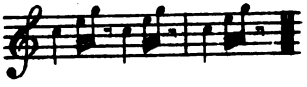
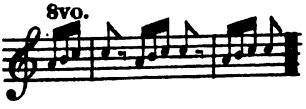
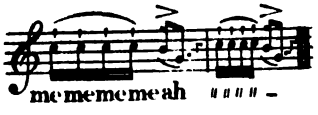
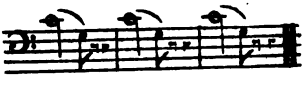
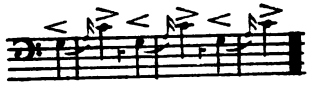
Birds, Animals &c

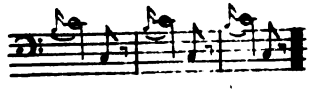
Bird.

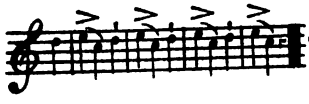
Child crying.

Growl of a Tiger.

Bird

Canary.

Lamb.

Cow.

Dog.



Horse Neighing.

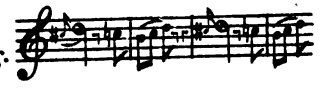
Cow.

Children at play.



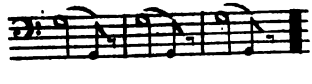
Creaking of a Wheel-barrow.

Robin.

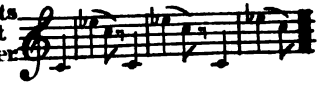
Child crying.

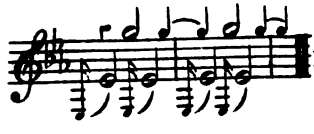


Cow.



All Saints Clock at Leicester.



Bell tolling.

Elephant.

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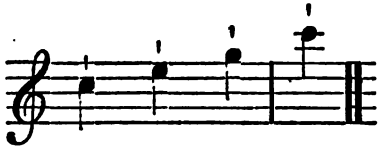
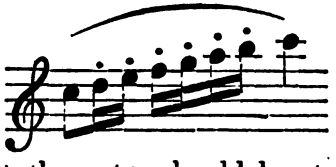
Staccato, Marcato, and Legato.

The first of these terms, written thus,—

implies that the note should be struck in a short and pointed manner; it is expressed by a dash, and is usually applied to forcible passages.

The next term, Marcato, is expressed by a spot put over the head of the note—

implying that the notes should be struck short, or *spotted* in a more light and tender manner; aiming at neatness rather than a sharp brevity. This effect is produced upon the violin by letting the bow rebound from note to note, including many in the same bow. This species of execution, when applied to the voice in quick and lofty passages, is one of its greatest beauties. Sontag exhibits this grace in Rode's air, with a brilliancy never before equalled. To achieve this, a peculiar conformation of the vocal organs is necessary; contracting the upper part of the throat to the vowel tone of EA, as in the word

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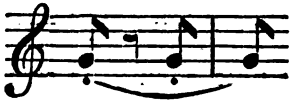
earth, striking every note *separately*, with a delicate distinctness, and in the same breath. There is another expression which is readily exhibited on the violin, called the *dead accent*, which is produced by attacking the note boldly,—pressing the bow with a dead weight upon the string, which instantly stops the vibration. It is sometimes written thus,—

The Pizzicato upon stringed instruments forms the best staccato for *pianissimo* passages.

LEGATO.

This expression is the very opposite to the foregoing; it implies that the notes should be performed in a close, gliding manner, holding each note smoothly till the next is struck; its character is a circumflex, or curve.

A specimen of the Stretto or Marcato is exhibited in the following little dramatic scene.

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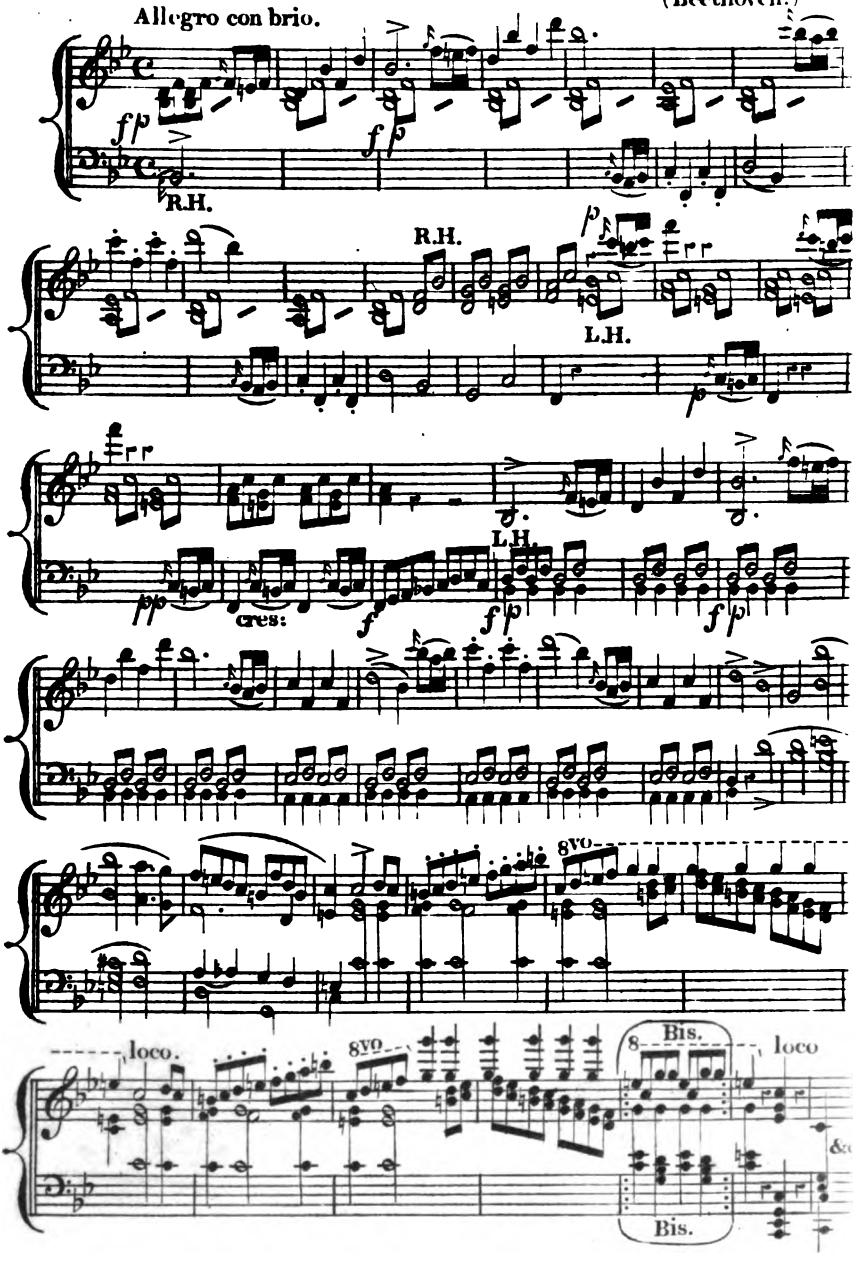
(Beethoven.)

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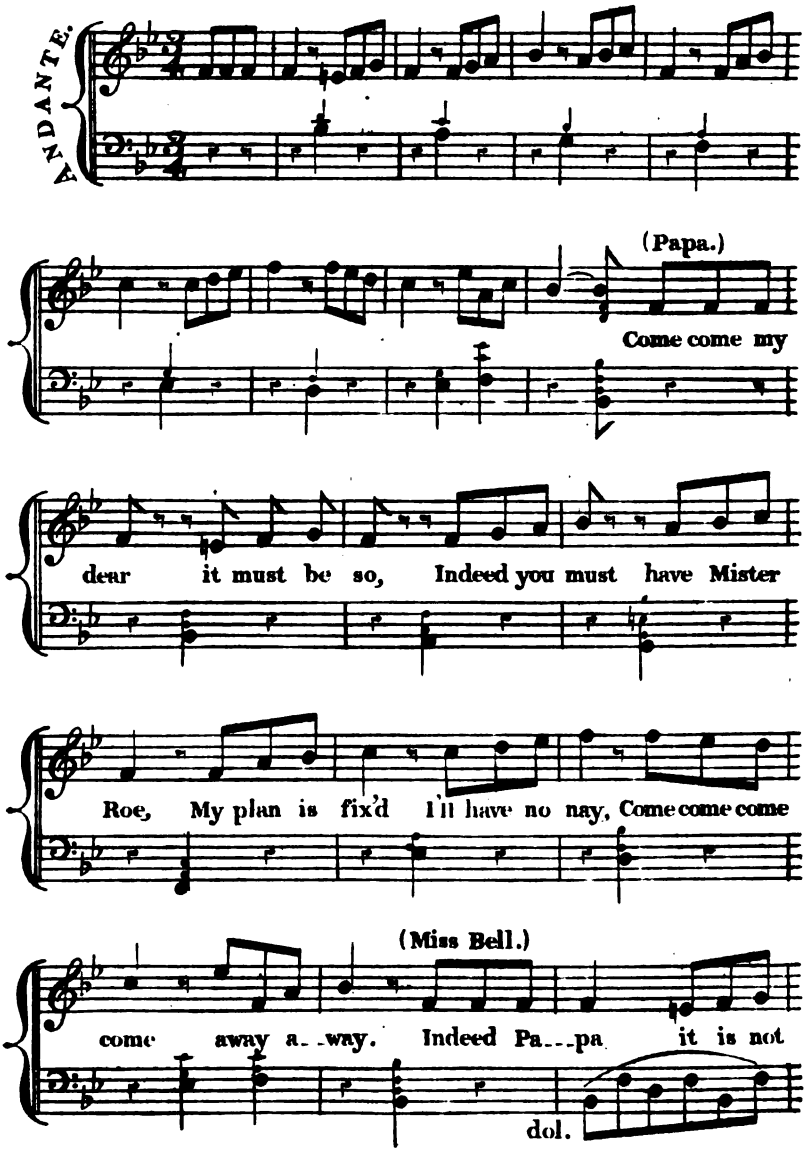
SCENE.

Miss LUCY BELL _ Her PAPA _ Old AUNT and Mr. ROE an Old Bachelor.

ANDANTE.
(Papa.)
Come come my
dear it must be so, Indeed you must have Mister
Roe, My plan is fix'd I'll have no nay, Come come come
(Miss Bell.)
come away a_way. Indeed Pa_pa it is not
dol.

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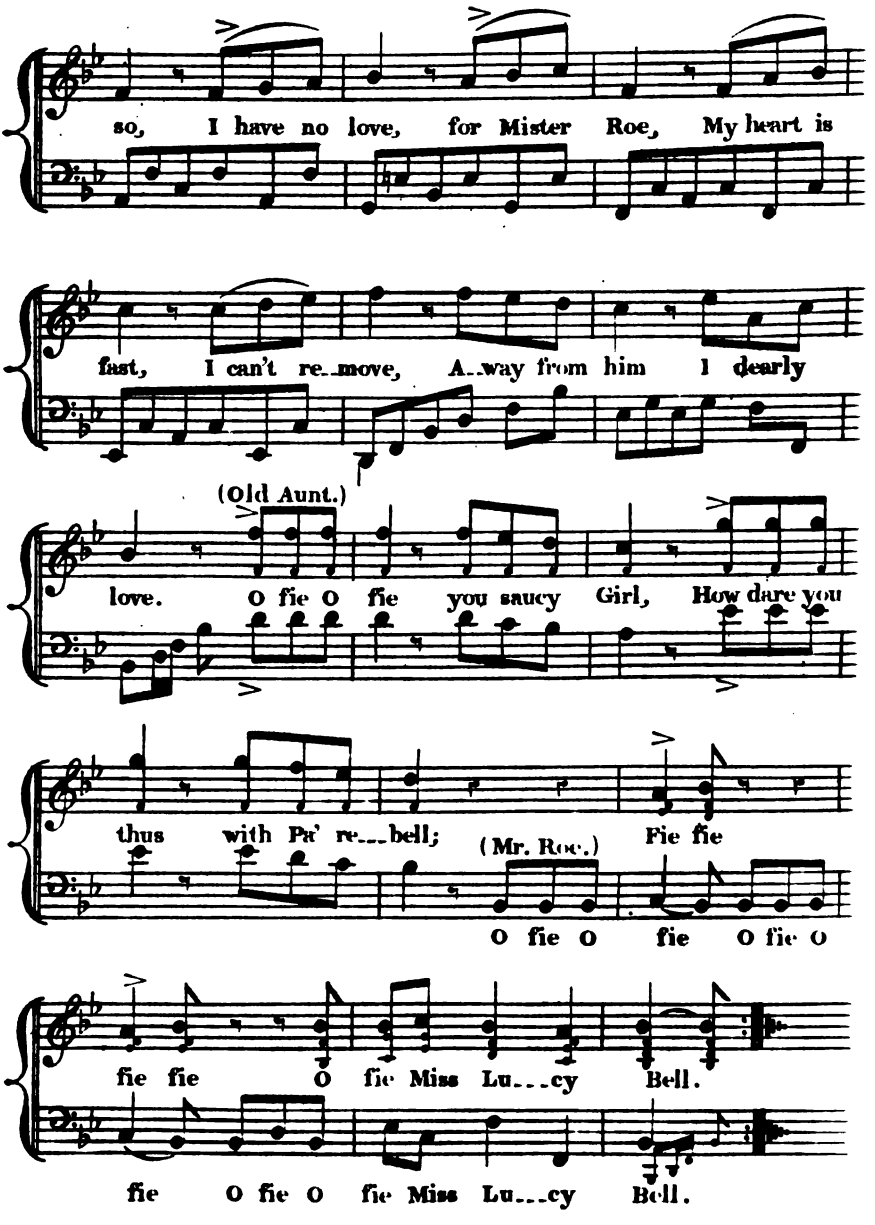
so, I have no love, for Mister Roe, My heart is
fast, I can't re..move, A..way from him I dearly
(Old Aunt.)
love. O fie O fie you saucy Girl, How dare you
thus with Pa' re...bell;
(Mr. Roe.)
Fie fie
O fie O fie O fie O
fie fie O fie Miss Lu...cy Bell.
fie O fie O fie Miss Lu...cy Bell.

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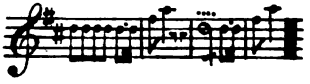
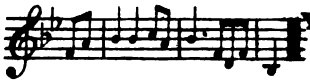
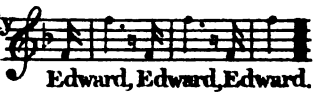
BIRDS &c.

Hen.

Guinea Fowl.

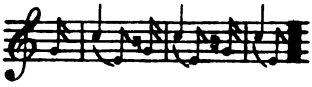
A Cry.



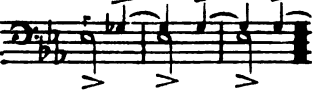
Young Lady calling.

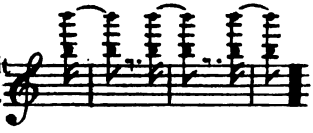
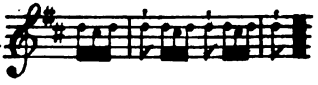
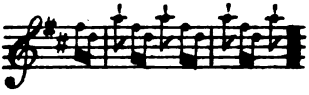


Blowing a fire.

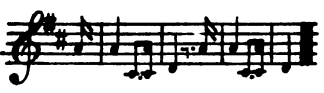


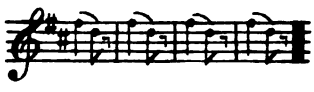
Curfew at Leicester.



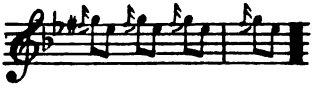
Counterfeit Shilling.

Throstle.

Bird.

Bird.

Black-Bird.

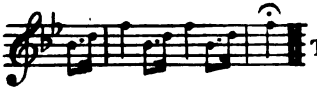
Bantam.

Throstle



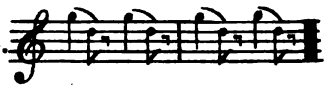
ditto.

Bird.

Game-Cock.

Bird.



Throstle.



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MISS FANNY AYTON

Is the only English *soprano* of eminence who has appeared upon the Opera stage since the time of Mrs. Billington. Having been educated in Italy, she is perfectly free from that heavy style which our language is apt to produce. Though limited in voice, her vivacity never fails to carry her through the part of a *prima donna* with a lively and dramatic effect. Her execution and enunciation are of the most rapid kind. In the opera of *Cenerentola*, she utters more than twenty syllables in a second of time, with a neatness and precision not easily surpassed. This facile manner, added to an agreeable person and clever action, render her an ornament to the stage. Her first appearance was at Venice, in an opera written for her by Peruchini; and she afterwards obtained great applause in most of the cities in Italy. In 1828 she made her début in this country as Ninetta, in *La Gazza Ladra*, with great success; and an engagement was offered her of considerable extent, had she consented to Italianize her name to *Atonini*.

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MADAME CARADORI,

A *prima donna* of great excellence, but of less commanding powers than her contemporaries, Malibran and Pasta. For the spacious area of the Opera-house, her voice, though of the purest kind, was too small; and that feebleness which in this place was deemed a defect, added to that grace and delicacy which in her was a distinguished charm. How can she be better described than by the elegant pen of Lord Mount Edgecumbe, who speaks of her as being without a fault? 'Her voice is sweet, but 'not strong; her knowledge of music very great; 'her taste and style excellent, full of delicacy and 'expression. In a room she is a perfect singer; her 'genteel and particularly modest manner, combined 'with a very agreeable person and countenance, 'render her a pleasing, though not a surprising 'performer.'

Slide or Portamento.

The slide is a grace of much simplicity and beauty, evidently drawn from nature: it expresses the most tender and affectionate emotions. We hear it in

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those little gusts of passion which mothers use in caressing their infants; and in the language of nature, it is one of our most endearing tones.

This effect is produced by a gradual raising of the voice from any given tone to a higher, in one unbroken stream of sound. On the violin it is simply produced by sliding up the finger in close contact with the string, during an even-drawn bow. The descending grace is exactly similar, but in opposite progression. The Portamento, or carriage of the voice, as the Italians term it, is an easy mode of sliding from one tone to another. Hence second-rate singers find it a convenient method of encountering those notes which lie at remote and awkward distances. In some voices it is so fixed by habit, that two bars cannot be sung without it. When so used, it utterly destroys every pretence to good singing, by interposing an effect of the most sickening kind: when used with discretion, it adds much to the force of expression; and in Madame Caradori, it was a grace both tender and agreeable.

The violinist Paganini, the present wonder of the world, plays an entire cantabile upon one string, sliding through all the intervals with a single finger, —the effect of which is so plaintive and desolate, as to move his audience to tears. Velluti, the first singing-master of the age, uses this grace with incomparable beauty; in his voice it imparts a tenderness not to be described.

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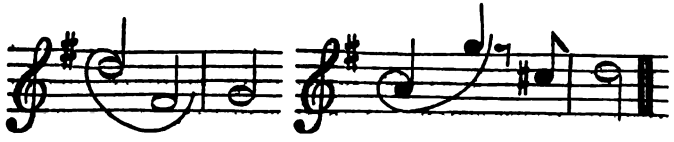
As we have no character to indicate when this effect should be used, it is proposed that a curve line shall extend from the throat of the first note over the head of the following. This will be a mark sufficiently distinct in appearance from the common curve or circumflex.

MADAME PISARONI

Is acknowledged to be the very ugliest woman in creation, and in most respects certainly the finest singer. So deficient is she in beauty and personal charms, that she deems it prudent to send before her a faithful picture of herself, to prevent disappointment, before she engages with those who have not gazed upon her. In person she is squat and dowdy, and her countenance might pass for that of a man, did she not so distort it at times as to be scarcely human. Her voice is a contralto of the richest quality, and her style is so energetic and penetrating, that she seems to *dig out* the musical sense by the force of her expression. From continually personating the characters of men, her acting, as well as her singing, has a bold and intrepid air. She never mistakes her own powers so much

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as when she attempts those of the softer sex. Some of her tones are of the most extraordinary kind, which she effects in an odd way, by turning up one corner of her mouth: obviously aware of this unsightliness, she is constantly waving either one hand or the other before her face, to hide the grotesque appearance which she makes*.

In Italy as a singer she is adored, but in this country she made but little impression. Her song '*Elena, oh tu ch' io chiamâ,*' in the character of Malcolm, in *La Donna del Lago*, is a superb performance, full of that deep feeling for which she is so celebrated. Had not Nature so utterly deprived her even of a tolerable appearance, Madame Pisaroni would have been esteemed the most surprising and captivating singer the world has ever produced.

LABLACHE.

This extraordinary singer, in person, is a giant, and has a voice equal to that of ten ordinary men. It is said of Stentor, who went to the Trojan war, that his voice in loudness equalled that of fifty; and

* Les tons de sa voix sont quelquefois tout-à-fait uniques. Elle les produit par des contortions du visage très bizarres. 'Détour-'nant le coin de sa bouche, comme si elle vouloit cracher dans ton 'oreille.'—*Hon. Horace Walpole.*

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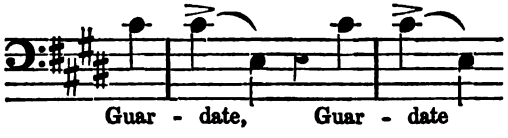
probably fifty moderate voices would not surpass the powerful tones of Lablache. Upon the notes c and d, above the lines, the chorus and orchestra of the Opera House are completely overwhelmed when he chooses to let loose his lungs upon them. We have before spoken of Placci's articulating powers, but this faculty in Lablache is still more wonderful. In the *Matrimonio* of Cimarosa, he utters twenty syllables in a second of time so distinctly, that they may be heard in the remotest part of the theatre. As Leporello, in *Don Giovanni*, the weight of his voice in the following passage

is truly appalling. In sliding from the upper note to the lower, the instinctive tone which he introduces of a frightened man is so perfectly natural as to fill the audience with the same portion of fear with which he is overwhelmed. His voice is highly flexible, having none of that stiffness usual to bass voices; and though so loud in the upper notes as scarcely to be borne, he is unusually weak in those below the lines*.

* The voice of the celebrated Reichel, of Vienna, is formed upon the opposite plan, whose lower tones are compared to that of a double bass, descending to B ♮, the lowest note but one upon that instrument.

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For so large a man his activity is remarkable; all his movements are light and easy, and his vivacity and humour are of the most exquisite kind.

FORZANDO, *fz*, or *sf*, or >.

This striking effect forms a strong feature in the character of modern music; we never find it expressed in any author before the time of Haydn. It may be described as a forcible expression of sound, which is no sooner uttered than it drops into the utmost degree of softness. It has its origin in the ebullition of our passions. We hear it in the expressions of joy, rage, and despair, &c. Indeed it is natural to persons under any violent emotion. Perhaps of all human expressions it is the most terrible, because it impresses us with an idea of agony, and we regard it as an expiring effort. It properly belongs to the sublime, although it may be so burlesqued as to assume a ridiculous character. Like all other forcible expressions, its meaning will depend upon the situation and manner in which it is used. In the following little air, *My Mother chides me,* its character is that of tenderness. But as used in choral music, by Beethoven, its effect is rather that of violence; as may be

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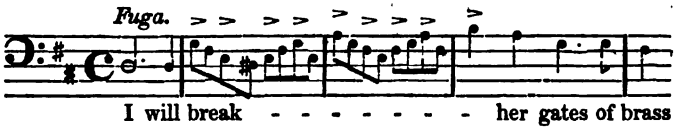
seen in the following passage, which commences a fugue in the chorus of *Babylon is fallen**.

This effect is produced upon the violin, by striking the note with a firm and strong bow; which is no sooner commenced, than it is lightened, and falls into a soft and continued sound. Its influence upon the wind instruments is similar to that upon the voice.

* Taken from Beethoven's Posthumous Mass, and adapted to English words by the Author.

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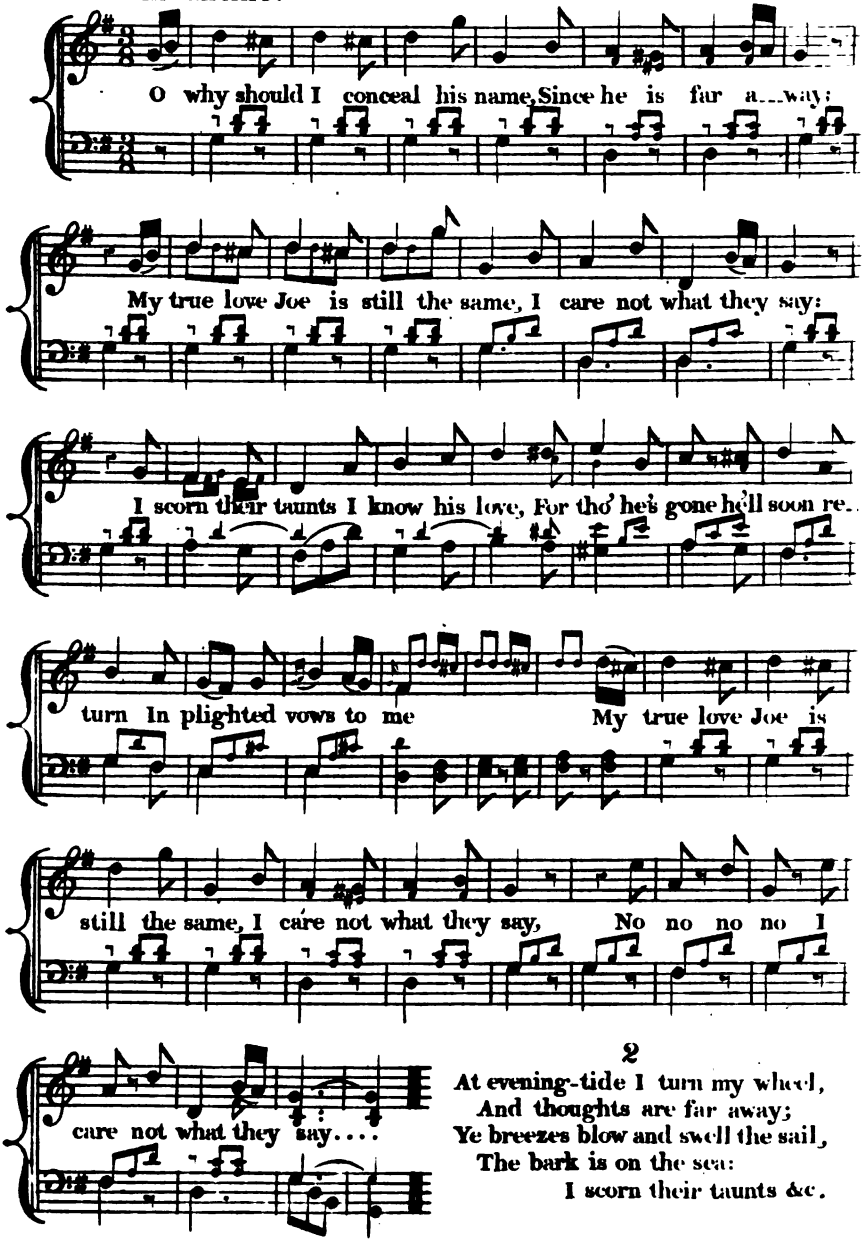
Andantino.

O why should I conceal his name, Since he is far a...way;
My true love Joe is still the same, I care not what they say:
I scorn their taunts I know his love, For tho' he's gone he'll soon re..
turn In plighted vows to me My true love Joe is
still the same, I care not what they say, No no no no I
care not what they say....

2

At evening-tide I turn my wheel,
And thoughts are far away;
Ye breezes blow and swell the sail,
The bark is on the sea:
I scorn their taunts &c.

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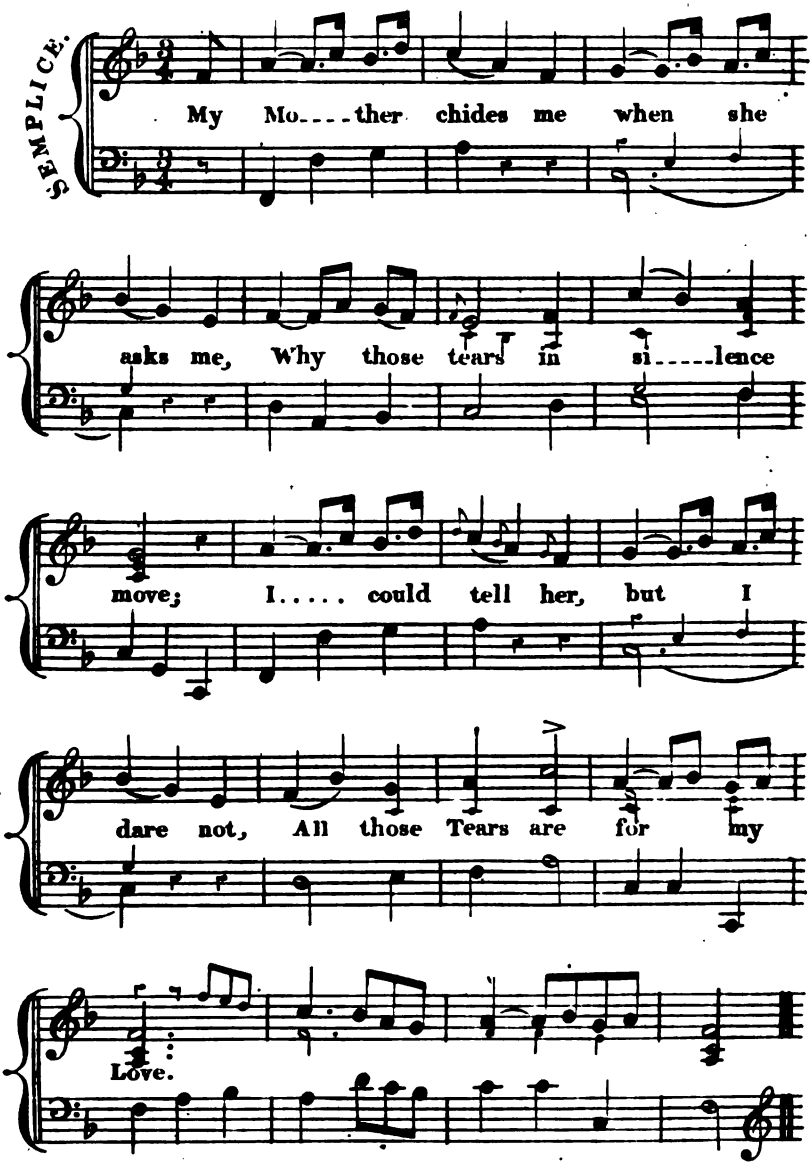
ARIA

SEMPLICE.
My Mo....ther chides me when she
asks me, Why those tears in si.....lence
move; I..... could tell her, but I
dare not, All those Tears are for my
Love.

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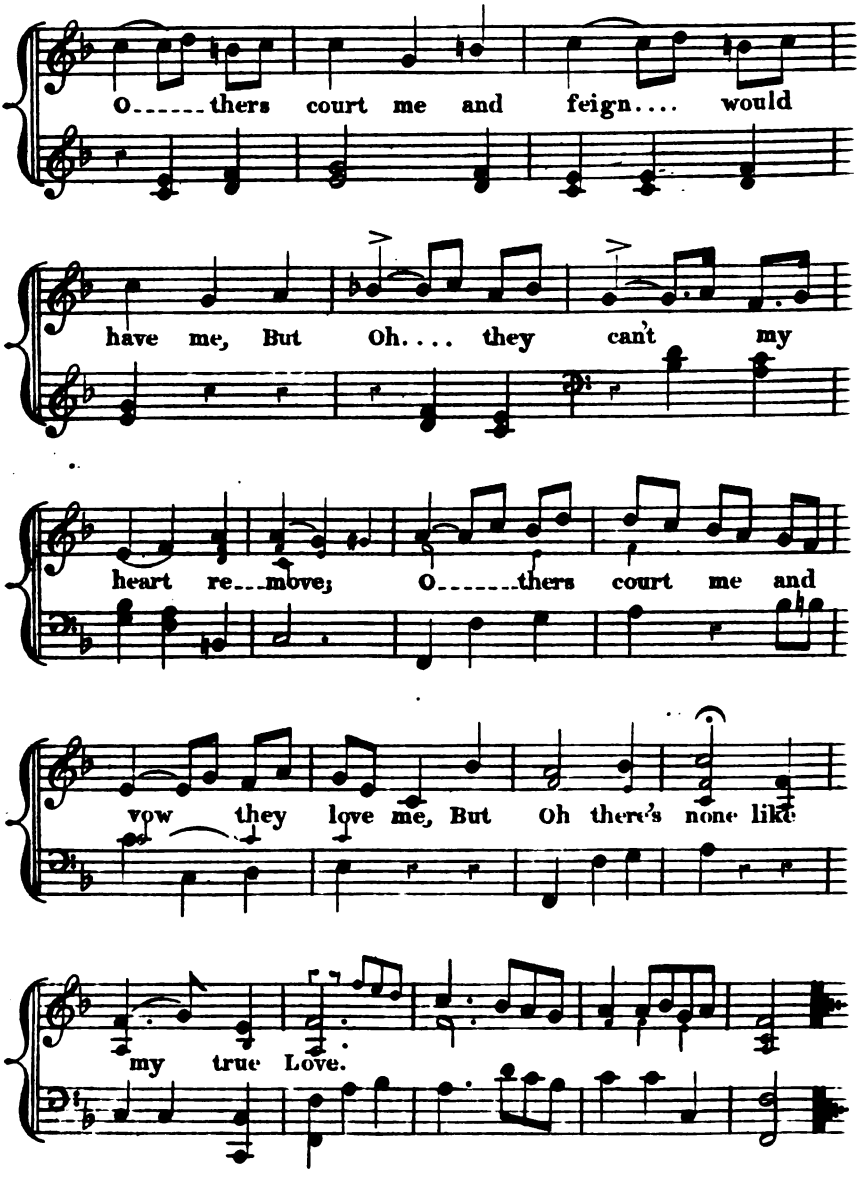
O------thers court me and feign.... would
have me, But Oh.... they can't my
heart re---move; O------thers court me and
vow they love me, But Oh there's none like
my true Love.

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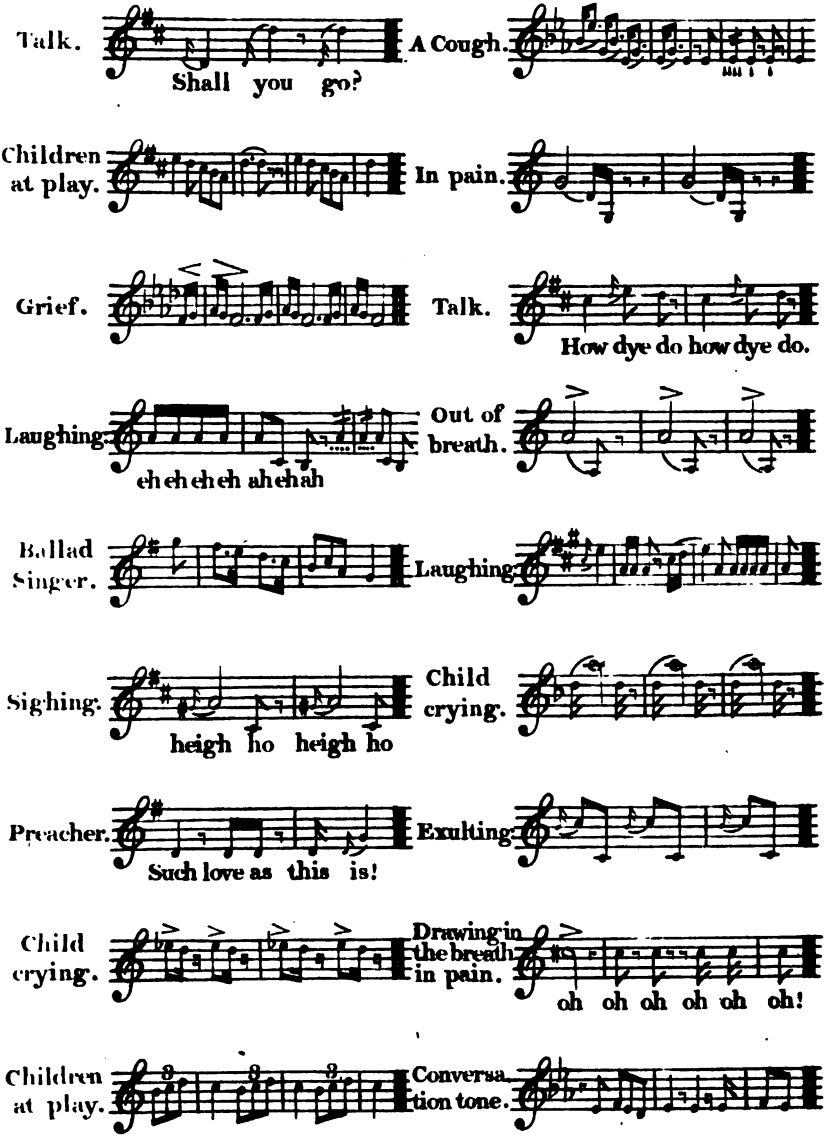
HUMAN EXPRESSIONS.

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REINFORZANDO, *rf* <,

Is the opposite effect: it is the sudden increase of sound, from that of softness to loudness, and is expressed by the characters above.

TIME.

The art of keeping time is indispensable, and is an attainment of much less difficulty than many suppose. If we consult our internal feelings, we gather at once a correct notion of it from the vibrations of the pulse, or from our manner of walking. If we listen to the sound of our own step, we find it equal and regular; corresponding with what is termed ordinary time in music. The walking pace of a man may be represented by the following measure—

the heel coming to the ground upon the semiquaver, and the toe upon the dotted quaver. Probably the time in which we walk is governed by the action of the heart; and those who step alike, have pulses beating in the same time. To walk faster than this gives us the sensation of hurry;

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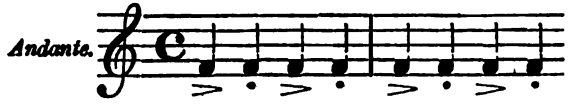
and to walk slower that of loitering*. The mere recurrence of sounds at regular intervals by no means constitutes the properties of musical time; accent is necessary to parcel them out into those portions which rhythm and the ear approve. If we listen to the trotting of a horse, or the tread of our own feet, we cannot but notice that each alternate step is louder than the other—

by which we throw the sounds into the order of common time.

But if we listen to the amble or canter† of a horse

we hear every third step to be louder than the other two; owing to the first and third foot striking the ground together. This regularity throws the sounds into the order of triple time. To one or

* We are sooner out of breath when we run in a pace that is not in unison with the pulse, or the play of the lungs; as it is evident these motions in some measure coincide. The heart may be regarded as the interior pendulum which regulates these motions; as the pendulum arms regulate the steps.

† The pace which pilgrims went on horseback to Thomas à Becket's tomb, or the Canterbury gallop.

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other of these descriptions may be referred every sort of time. Varieties, it is true, may be formed by playing the movement faster or slower, or by extending the bars so as to include a greater number of notes; but the principle remains the same. The different degrees of speed with which strains of music may be performed are indicated by the following terms:—

Adagio—The slowest time: the movement of the crotchet nearly accords with the beating of the pulse*.

Largo.

Larghetto.

Andante.—Middle time: the quavers accord with the trotting of a horse.

Andantino.

Allegretto.

Allegro.—Quick time: about as fast again as the slowest.

Presto and Prestissimo.—Still quicker.

These times are performed much slower in the church, than either in the concert-room or the theatre; and we might remark that in the Adagio the notes should be well sustained; the ornaments

* The pulse, in the time of Hippocrates, was probably not more than sixty beats in a minute; from which probably originates our smallest division of time, denominated the *moment* or *second*, which divides the day into 86,400 parts. As the human species refine, probably the pulse quickens; and so completely are we machines, that like a clock, the faster we go, the sooner we are down.

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smooth and flowing; the Appogiaturas slow; the Trills fluent and gently swelled; and the whole to be marked rather by delay than hurry.

The features of the Allegro are lightness, fire, and vivacity; the most flowing passages should be marked with point and animation. Thus we have Adagio, Andante, and Allegro, as the three grand divisions of time: the other terms which lie between mark the intermediate gradations.

The most uncivilized nations, by an attention to the step, perform the most intricate evolutions with exactness, where the metrical effects of music are utterly unknown. Soldiers are compelled to preserve an exact pace, when marching in a body, however defective the ear. Armies are moved with the greatest regularity in the time of a march, which is always in common time. The Persians, who have no skill in music, vary the rhythm in so masterly a manner, that their music not only pleases the ignorant, but even the learned*. Artisans, such as smiths, tailors, paviors, who work in unison with the pulse, acquire habits of keeping time with the greatest correctness. Stage-coach men have the faculty of ascertaining the lapse of time, almost with the regularity of a watch, by an attention to the pace of their horses.

The most ready and effectual method of acquiring a knowledge of musical time, is that of playing

* Sir Gore Ousley.

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in concert; and the larger the band, the greater is the probability that it will be correctly kept*.

Nothing is more essential to the due performance of music, than adjusting the time to the intention and meaning of the author. Many performers of the present day are guilty of a great mistake in playing the modern music too fast, erroneously supposing that quickness is a necessary character to distinguish it from the old. Haydn was so offended at the rude and hurried manner in which he found his music driven by the English, when he first visited this country, that he sent for the family of the Moralts from Vienna, to show the Londoners the time and expression with which he intended his quartettos to be played†. Kiesewetter also, in leading Beethoven's symphonies at the Philharmonic Concert, insisted strongly upon their being played slower than that orchestra had been accustomed to perform them. The propensity which performers have to hurry the movements beyond their natural pace, for the purpose of showing their agility, has compelled many authors to affix a pen-

* It has been found that in a watchmaker's shop the timepieces or clocks, connected with the same wall or shelf, have such a sympathetic effect in keeping time, that they stop those which beat in irregular time; and if any are at rest, set agoing those which beat accurately.

† He constantly complained of the Minuet's being played much too fast. The party of the Moralts, during their stay, were invited to the houses of the nobility, and Haydn was always present.

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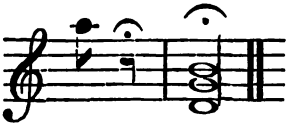
dulum length, to express the time of the crotchet or quaver, at the head of each movement. Some of the most striking effects are produced by the change of time. 'The slow naturally leads to sorrow, but 'the gay and lively air excites a joy in us, so that 'the feet can hardly be restrained from dancing.' Destroy the time or thwart the measure, and you rob the strain of its interest and its charm. The less the ear is made sensible of anything mechanical in the giving or keeping the time, whether by hand, fiddlestick, gesticulation, or otherwise, the more fully will the effect of melody and harmony be allowed to operate, and the more deeply will the mind be penetrated with the feelings intended to be awakened*.

Having shown the importance of fixing upon a right time, we may remark, that for points of taste and expression it may occasionally be broken, *i. e.* accelerated or retarded; which instances are generally marked by the terms *accelerando*, *morendo*, *retardando*, and the like.

On Silence and the Pause.

The pause signifies, that the note or rest over which

* Kandler.

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it is placed is to be continued beyond its given time. Some of the most striking effects in music depend upon a due observance of this character; yet it is often inconsiderately passed over, and when noticed, but seldom or ever sufficiently dwelt upon. Musical rhythm demands a regularity of measure, and, whether the suspense be upon the note or the rest, its duration may generally be ascertained to be a fixed and determinate length. When the pause is upon the rest, an interval of repose is given to the ear, in which it is refreshed for new impressions. As an instance of its effect in raising the mind to an idea of vastness, we may refer to that which occurs in the dedication of Solomon's Temple in the Oratorio of *Judah*,—

> 'Behold the Heaven of Heavens cannot contain thee;
> How much less—the House that I have builded!'

Here the musician *has given a language to silence itself;* and the imagination fills up the void which the absence of sound has created*.

The pause should be but sparingly used; a too frequent repetition of it tortures and destroys

* If we could dare to picture the abode of the Deity by anything earthly, we should place his habitation in the Alps, amid those icy palaces and everlasting snows. A writer observes 'that the ocean is 'the fittest emblem, and conveys the deepest impression, of God's 'immensity and eternity: the Alps of his unapproachable power and 'everlasting unchangeableness. In the sea, wave succeeds wave, 'for ever and for ever; billows swell upon billow, and you see no 'end thereof: but in the Alps, man's work enters not there. In the

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the melody. In the *Eagle Song* of the *Creation*, Haydn has introduced it not less than ten times, which renders the performance of that beautiful piece uneven and disjointed. The writer once witnessed the powerful effects of the pause, in the performance of the Overture to *Der Freischütz*, when conducted by Weber himself*. Near the conclusion of that masterly composition, and just before the movement bursts into the major key, there occurs a pause, which would have been prematurely broken†, had not the great composer

'vast wild he sees no trace of man, and dwells among scenery 'stamped only with its Creator's immutability and power. Nature 'is always interesting. Elsewhere she is lovely and beautiful: here 'she is awful and sublime. Elsewhere she shrouds all things into 'a temporary repose, again to clothe them with surpassing beauty 'and verdure; but here there is no change: such as the first winter 'beheld them after they sprang from the hands of their great Archi-'tect, such they still remain—like himself, unchangeable and unap-'proachable. The voice of man cannot reach that upper air, to dis-'turb "the sacred calm that breathes around," that stilly silence 'which holds for ever, save where the *lauwine* wakes it with a voice 'of thunder! In scenes like these, the soul is roused to a more 'worthy contemplation of the Almighty Author of Creation. Lan-'guages were formed in plains, and they have no words adequate to 'represent the sensations which are felt amid these icy pinnacles and 'towering Alps, clothed with the spotless mantle of everlasting 'snow.'

* On Weber's entrance, the audience rose, and the applause was immense. He acknowledged the compliment by repeated bows, and, standing in the front of the singers on the stage, directed the whole of the first part.—*Parke's Memoirs.*

† The suspense was carried to the length of four bars of the slow time.

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turned round upon his troops, and stayed their fierce impetuosity. The band breaking loose from this bondage and unexpected restraint, produced a rush of harmony nearly too much for the senses to bear. After the movement of *Tu ch' accendi*, in which Madame Pasta exerts such powers of mind and voice, she does not immediately proceed, as others have done before her, but suddenly stops. This dead silence, for a few seconds, greatly enhances the beauty of the glittering air which follows.

When many voices and instruments are to act in concert, it is better that the duration of the pause should be expressed by rests than in the usual indefinite way. Turn to Haydn's magnificent chorus of *Great and Glorious God of Israel* *. Here the bar's rest for all the parts ensures a recommencement of the strain by a single blow—a crash of harmony that is not to be obtained by other means. In a full orchestra, where the pause is upon the note, it is incumbent upon the voices to retain the sound rather longer than the instruments; and as the sounds retire, the female voices should be the last to quit the ear. A sudden and dead silence, in the midst of a rush of piercing sounds, obliterates the previous effects. We meet with this in the Twelfth Grand Sinfonia of Haydn, where all the parts are silenced for two bars: during

* Page 420 of the Sacred Melodies, vol. iv.

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this cessation, the sounds fade away, and the composer falls upon the full chord of a new key, without the aid of modulation. In Beethoven's Quintet, Op. 20, a pause note is held for the space of a minute while the violin performs a Cadenza of 131 notes. This expedient effaces from the mind the beautiful morceau, *Gracious Father**, without which the return of the subject would have appeared but flat and uninteresting.

ACCENT.

By accent, we commonly mean that stress or force put upon a word or sound which renders it more conspicuous than others, by which a particular sense or rhythm is given to the musical phrase or sentence; as in the case of Godwin, Earl of Kent, who said to the Archbishop of Canterbury, 'Give me Boesham;' the prelate, at a loss to comprehend his meaning, hesitating, replied,—'*I* give you Boesham!' The artful Earl immediately took possession of the estate, and supported his claim by repeating the Archbishop's reply before the King, corroborated by his attendants, who were placed within hearing.

In the following strain, the character and mean-

* Vide Chapter on Composition.

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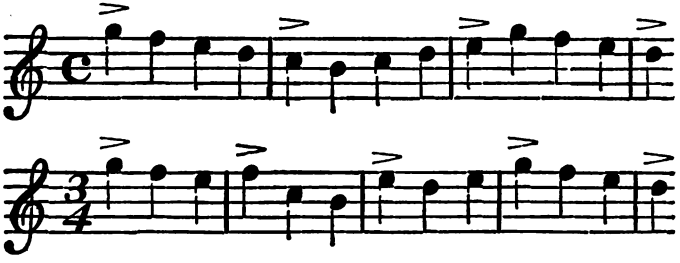
ing of the music will entirely depend upon which note the stress or accent falls. By being placed upon the first of every four, the movement is thrown into common time; but when placed upon the first of every three, into triple; although the notes are precisely the same.

The ear takes no pleasure in listening to a succession of unaccented or monotonous sounds: so far from stimulating its attention, it tires and grows weary with the uniformity. From the peculiar structure of the ear, we learn that the different degrees of loud and soft constitute one of its greatest pleasures, and that it is unfitted to receive two sounds of equal force in succession. An accented sound invariably robs the following one of its energy; and this is natural,—for after the weight of voice has been thrown upon the accented note, the following is uttered under a degree of exhaustion, and consequently is rendered weaker. When the accent is removed from the first note of the bar to the second or fourth, it is called a *false accent.* This, by disturbing the rhythm, imparts a peculiar

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movement to the strain, upon which depend its leading features and character, as instanced in national airs, the polonaise, and the waltz, &c. Haydn, by this means, will convert a few bars of triple time into common, in the middle of a movement, with a capricious effect.

It has been observed that the walking pace of a man is in common time, and that armies are always moved in this measure. But in Venice, where the people are constantly moving upon the water, the motion of the boat suggests the flowing ease of triple time, in which all their celebrated airs and barcarolles are written*. Rousseau informs us, that these airs are composed and sung by the gondoliers, and have so much melody and an accent so pleasing, that there is no musician in Italy but piques himself on knowing and singing them. The liberty that the gondoliers have of visiting all the theatres gratis, gives them an opportunity of forming an ear to all the niceties of music and a correct taste.

Under the term accent, we must speak of *other* effects attending sounds without any reference to

* Witness the beautiful barcarolle in Auber's *Masaniello*. In rowing a boat, the oars are thrown into the movement of triple time, which is speedily communicated to the wave. A beautiful illustration is to be found in Mr. Moore's words and music—

'Row, brothers, row, the stream runs fast;
The rapids are near, and the day-light past.'

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their loudness or softness. The same note may be struck on a drum with a glove or a stick, but the *accent* of it will be different. The note of the harpsichord wire is the same with that of the piano-forte, but the accent is not so,—the sounds of the one being produced by a quill, those of the other by a hammer. The natural accent of every instrument is different, and the performer is enabled to vary it at pleasure, by certain methods of playing. This is particularly the case with the violin, on which every variety of accent may be produced by means of the bow. As but few characters have been yet adopted that will sufficiently express these varieties, it is evident that the kind of accent given to any note will depend on the taste and fancy of the individual: it will not therefore appear surprising, that the effect of the same music should often be very dissimilar in the hands of different performers.

Colour.

Every one who has attentively listened to sounds, must have noticed, that besides their acuteness and gravity, loudness or softness, shape and figure, there is another quality belonging to them, which musicians have agreed to denominate *colour*. The answer of the blind man, who, on being asked what

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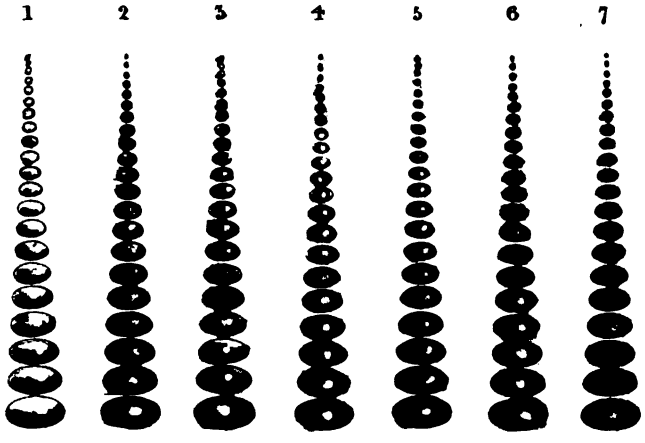
THE WIND INSTRUMENTS.



The shape and color of their tones, from the lowest note to the highest.

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idea he had of scarlet, replied that it was like the sound of a trumpet, is less absurd than may at first be apprehended. If, as Sir Isaac Newton supposed, the impulse upon the nerves of the eye produced by colours is similar in kind or degree to that produced upon the ear by sounds, the impression upon the sensorium, or seat of sensation in the brain, will probably be the same, or so nearly so, that the ideas of the respective external objects will be associated in the mind. According to this theory, the different musical instruments may be characterized by correspondent colours, so as to be fancifully classed in the following manner.

WIND INSTRUMENTS.

Trombone—Deep red.
Trumpet—Scarlet.
Clarionette—Orange.
Oboe—Yellow.
Bassoon (Alto)—Deep yellow.
Flute—Sky blue.
Diapason—Deeper blue.
Double Diapason—Purple.
Horn—Violet.

STRINGED INSTRUMENTS.

Violin—Pink.
Viola—Rose.
Violoncello—Red.
Double Bass—Deep crimson red.

In addition to what the preceding scale expresses, let it be understood, that the lowest notes of each instrument partake of the darkest shades of its colour, and as they ascend they become of a lighter hue, as may be expressed by the following figures.

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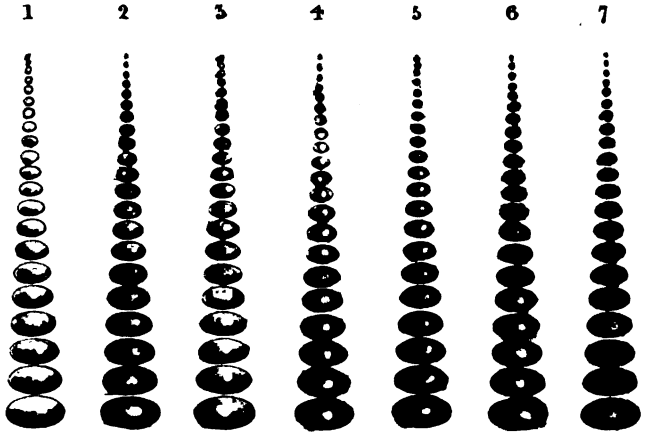
THE WIND INSTRUMENTS.



The shape and color of their tones, from the lowest note to the highest.

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The sinfonia in the *Creation*, which represents the rising sun, is an exemplification of this theory. In the commencement of this piece, our attention is attracted by a soft streaming note from the violins, which is scarcely discernible till the rays of sound which issue from the second violin diverge into the chord of the second; to which is gradually imparted a greater fulness of colour, as the viols and violoncellos steal in with expanding harmony. At the fifth bar, the oboes begin to shed their yellow lustre, while the flute silvers the mounting rays of the violin, as the notes continue ascending to the highest point of brightness; the orange, the scarlet, and the purple unite in the increasing splendour, and the glorious orb at length appears refulgent with the brightest beams of harmony.

In the human voice, the shades of colour are still more perceptible. The lowest tones are formed in the chest, partake of the most sombre hues, and forcibly express our inmost feelings; as they ascend, they become more bright and cheerful, expressing the more lively sensations of mirth and joy. It is in the utterance of these tones that we disclose where the soul of music lies concealed.

There is then independently of words a language of nature, in which the passions are universally and instinctively uttered, and if we attend to them, we shall find that they may all be referred to the gradations of the musical scale. The tones of grief

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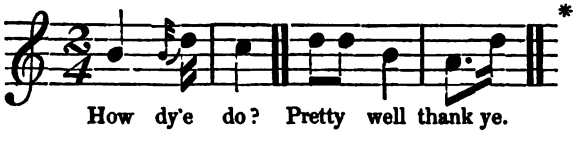
are those of the minor third, and those of joy or exultation, the harmony of the major. It is the business of the composer to supply the modulation with these tones by which the passions may be awakened.

Chapter X.

EXCLAMATIONS.

The ear of the musician is constantly awake to every sort of sound, but none excite his attention more than the exclamations of the human voice—a class of sounds never noticed by the composers of a previous age. We can scarcely turn over a page of Haydn, Mozart, or Beethoven, but we find traces of these passionate tones. In our conversation we often hear those expressions which delight us; but the sounds are too evanescent to be caught or readily set down in notes. In our deliberate expressions the tones are more decided, and are easily represented, as in the common salutation—



* This and the next passage may be imitated by sliding the finger on the strings of a violoncello.

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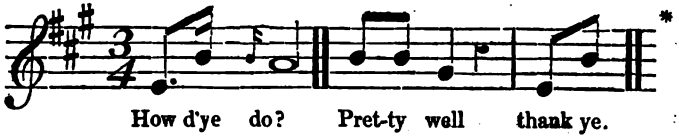
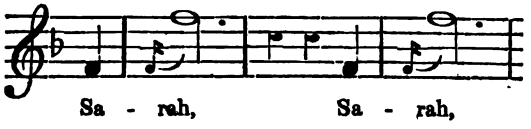
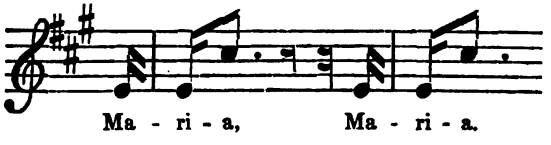
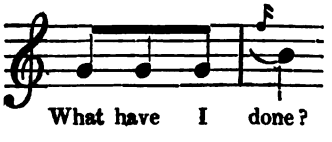
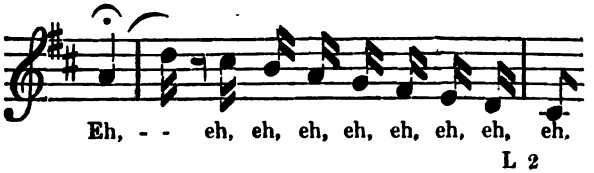

In the following, where a female is calling to her daughter

the voice is put forth with greater energy, and by the force of the last syllable mounts up to the octave. The next instance is that of a more subdued tone, yet not so low as that of conversation.

The following from Hamlet's mother, when he is accusing her, is peculiarly sweet and natural:



The following are imitations of laughter, which Handel and Weber have written:



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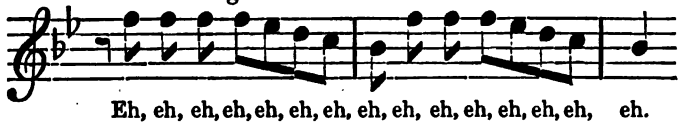
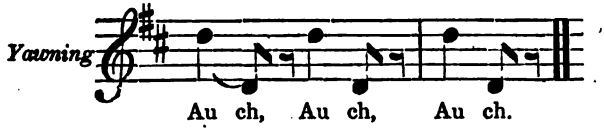
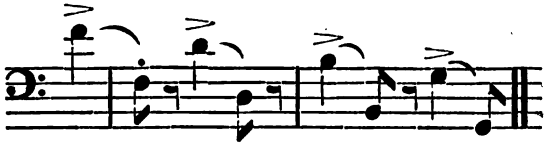
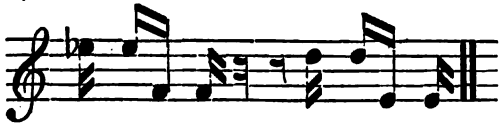
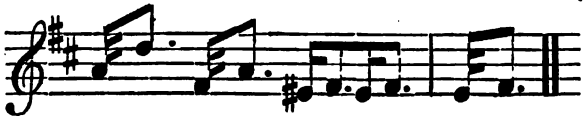
L'Allegro il Pensieroso.—HANDEL.



Other exclamations, less sonorous, are all founded upon a musical phraseology; even the grimaces under the dominion of Morpheus:

Haydn has given us a more elaborate instance of yawning in his 57th Quartett.

Nor are we confined to simple expirations of this sort: we find the following specimen of an agreeable sneeze in the minuet of his Eighth Grand Sinfonia,—

and in some other composition of his, we find the following satisfactory cough—

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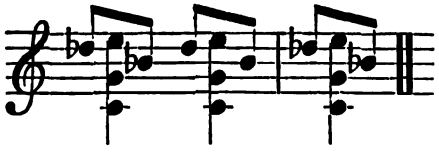
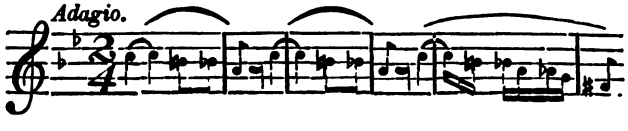
Among those of a less concordant nature, we may instance the brawling voices of three persons in a passion, introduced by Beethoven in his Third Trio, Op. 9.

Such a clatter of sounds indicate rage and ferocity: these tones escape us in the ebullitions of our worst passions, and are heard in the savage murmurs of wild beasts.

Human Cries.

We take but little interest in the cries of animals, except those of our own species. Children have no difficulty in expressing their wants, their pleasures, and pains, by their cries, long before they know the use or meaning of a word; and it is surprising to see with what energy they will evince the strongest passions. If we attend to these sounds, we shall soon discover what a fruitful source they have been, in giving hints to the composer and musician. The following is the puling cry of a spoiled child—

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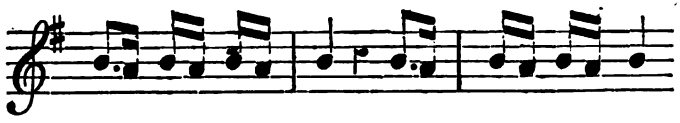
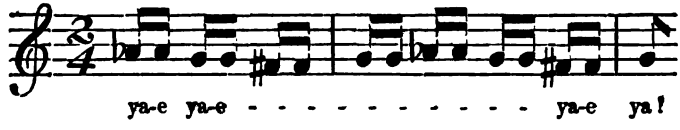
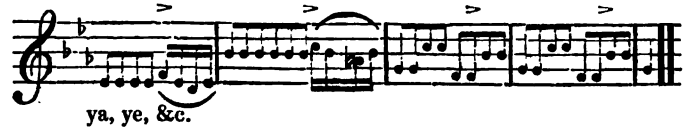
Rossini has imitated the sobbing of a child in the pensive duet *Ebbere per mia memoria*, in *Gazza Ladra*.

Madame De Staël informs us that Crocodiles imitate the cry of children so perfectly, as to allure and entrap their mothers. In the following strain we may notice the little spiteful voice of one child wantonly teasing another:—

The fugue in the overture to the *Zauberflote*, is obviously taken from a petulant feeling of this kind. It is said of Mozart that he had a peevish wife,—a lady hard to please, who frequently broke in upon his studies, when in her waspish humour; and it was in one of these freaks that he caught from Madame the singular subject of this noted piece. The *snatch* upon the semiquavers is the very essence of irritability.

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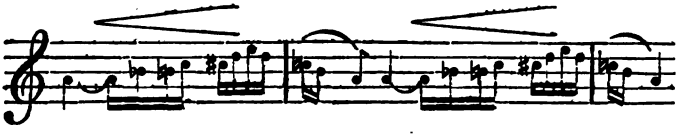
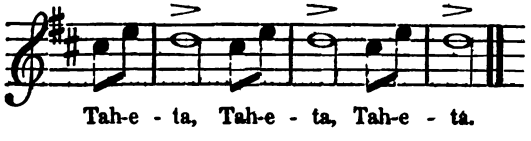
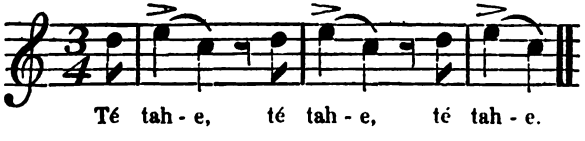
The following is of a more lugubrious cast,—a person weighed down with sorrow and pain.

Beethoven has adopted this as the motivo of his Third Trio, Op. 9. The following inflection of voice, is the endearing tone of a mother fondling her child.

This passage is elegantly interwoven in Haydn's Fifty-Eighth Quartett. We derive some of our first germs of melody from the spontaneous songs of children. The following morçeaus are from children at play; the natural ebullitions of mirth and gaiety.

Another,

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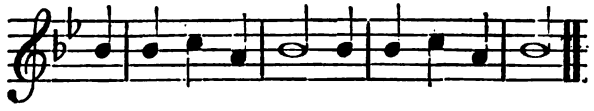
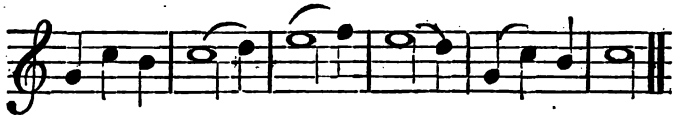
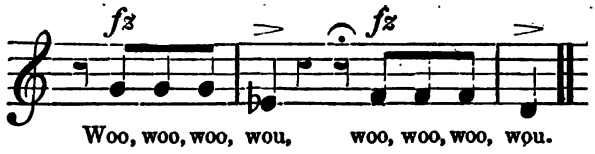
This, with a slight alteration, has formed the well-known strain in *Figaro*—

and a similar idea forms the subject of the *Canone al roverscio* of Mozart's First Quintett:

In describing the *Voce di petto*, it has been remarked that children in their gambols will, by a sudden growling * of the voice, attempt unawares to frighten each other:

Beethoven obviously is indebted to this freakish burst, for the opening subject of his celebrated symphony in C Minor. And in the Opera of *Semiramide*, in a wild movement, Rossini has introduced the frolicksome squealings of the little urchins, with admirable effect.

* 'Doctor Johnson, who was a large man, with a capacious chest, 'frightened a little girl, representing himself as a giant; telling her, 'in a *hollow voice*, that he lived in a cave, and he would take her 'with him.'—*Boswell's Tour*.

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Cries of Animals.—Dogs.

Dogs in a state of nature never bark; they simply whine, howl, and growl: this explosive noise is only found among those which are domesticated. Sonnini speaks of the shepherds' dogs in the wilds of Egypt as not having this faculty; and Columbus found the dogs which he had previously carried to America, to have lost their propensity to barking. The ancients were aware of this circumstance. Isaiah compares the blind watchmen of Israel, to these animals, 'they are dumb—they cannot bark.' But, on the contrary, David compares the noise of his enemies, to the 'dogs round about the city.' Hence the barking of a dog is an acquired faculty; an effort to speak which he derives from his associating with man. 'The dog 'indicates his different feelings by different tones 'of voice; and thus the shepherd's dog (in Eng-'land) has a command over his flock, without using 'positive violence. Their tones are so marked, 'that they are recognised as expressive of anger or 'fear. The horse knows from the bark of a dog 'when he may expect an attack upon his heels*.'

It cannot be doubted that dogs in this country bark more and fight less than formerly. This may

* Library of Entertaining Knowledge.

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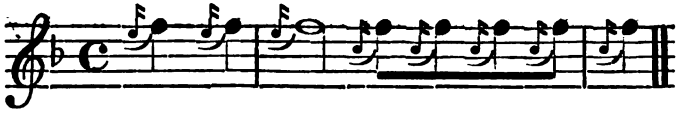
be accounted for by the civilization of the lower orders, who have gained a higher taste in their sports and pastimes than badger-baitings and dog-fights; and it may with truth be asserted, that the march of intellect has had its influence even upon the canine race, in destroying that natural ferocity for war, which (happily for the world) is now spent more in words than in blows.

It has not fallen within the writer's pursuits to have much knowledge of dogs, but it would be an amusing investigation to analyse their language, which is not only curious but copious. That they understand the general force of language, and the particular meaning of many words, cannot be doubted. Miss Hawkins tells us, that the little dog Mrs. Garrick used to take to the play, had so fine an ear, that he always knew his master by the tone of voice from the other actors, and showed great signs of joy when he was speaking.

Though the barking of a dog is an inarticulate sound, yet, if he is brought by the side of a piano-forte while barking, you may distinctly hear the notes upon which his bark is made, reflected by the instrument. The following are the notes of a dog barking with excess of pleasure, upon going out with his master.

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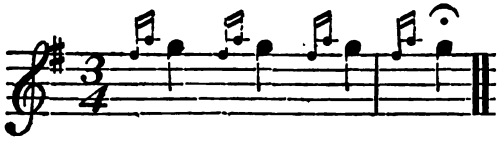
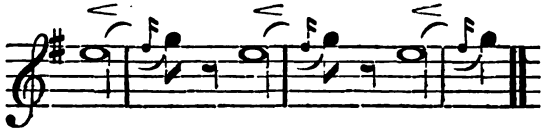
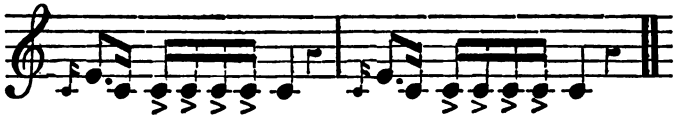
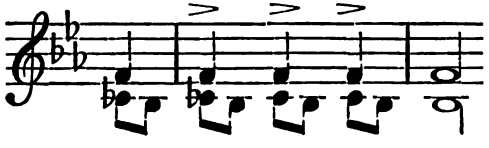
The yelp of a cur, whose foot has been trod upon.

The whine of a dog tied up.

A mastiff dog.

The bark of a great dog introduced into *scherzo*, by Haydn in his Thirty-eighth Quartetto.

Oxen.

If we would listen to the graver animals, we must walk into the meadows where the buttercups spring through the long grass.—'There lies the 'dairy farm, surrounded with the peaceful but noisy 'kine. In luxuriant keep, they browse and bask

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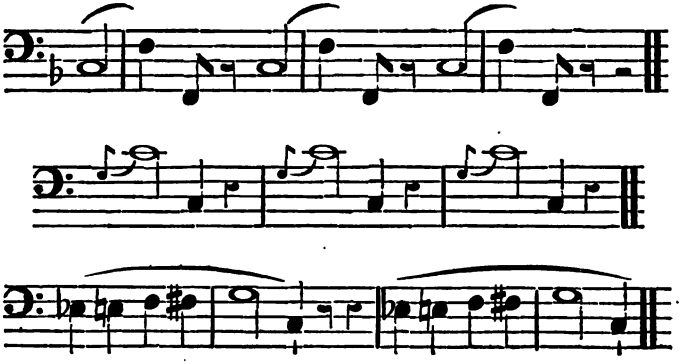
'in the summer's sun, or seek the beechen shade. '—Their lowing, though rude and rough, is music 'to the farmer's ear;—save one, who moans the 'loss of her sportive young.—With wandering eye 'and anxious look—she grieves the livelong day.' From these their harmless tones, we may collect the notes of joy, as well as those of pain.

Horses.

The horse is a more silent animal. You never hear him but when he has lost his companions. More fearful than the ox, he flies at the approach of danger, and his neighing 'resounds the forest through' —mounted on a rising ground, he looks and listens with ears erect for his fellows, and calls to them with a clear and laughing voice. 'To the horse 'thou hast given strength and clothed his neck

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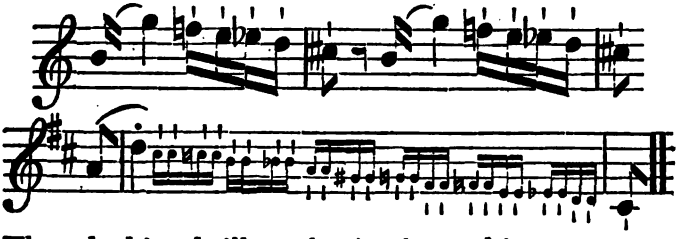
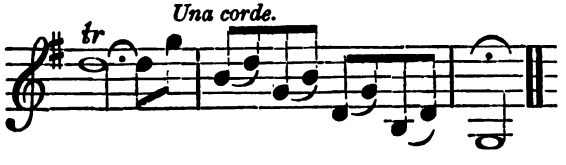
'with thunder.—He saith among the trumpets, ha!' 'ha! and smelleth the battle afar off*.'

Though his shrill and piercing whinney passes through every semitone of the scale, he varies it but little, and has no other song.

The Ass.

Among the vocalists, the submissive ass ranks but as a rough and rude performer. His meek and lowly look would indicate a gentler voice. Though coarse, his notes are passing sweet compared to those of his brother mule, who, when he opens his hideous throat, puts every admiring friend to flight. In a less vulgar tone, Jack begins his bray with a modest whistle; rising gradually to the top of his powers, like the progressive eloquence of a well-adjusted oration, declining thus to an emphatic close.

* Job, chap. xxxix.

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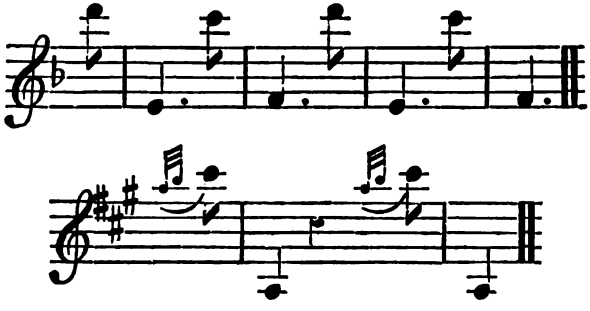
The poet has described him as singing in 'sonorous' octaves, loud and clear,'

but to neither of these strains is he confined. Haydn has copied one of his ejaculations in his Seventy-sixth Quartett with great success.

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Chapter XI.

THE VIOLIN.

It is now two hundred years, since Anthony Wood speaks of the first violin being introduced into a concert of *viols* at Oxford; which instrument, upon close inspection, was pronounced by all the connoisseurs present to be a mere bauble, never likely to be used in the performance of music with any success. Though it resembled the viol in many respects, yet, as it was stripped of its frets, in the opinion of these judges, it was an instrument that could not be handled with any truth or certainty. But the very removal of these mechanical helps has conferred upon it a power of expression never contemplated by our forefathers*. The violin had its origin in Italy, about the year 1600; but those which are esteemed of the greatest value

* The frets upon a viol were narrow ridges of wood, just raised above the finger-board, crossing it at right angles, and were so placed, that the finger casually falling between the frets, the string was stopped in tune. In the guitar they still remain as a guide to ignorance, and an impediment to taste and expression.

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were made at a later period, about 1650, at Cremona, by the family of A. and J. Amati, and their contemporary Stradvarius, of the same place. These instruments are found to be very much superior to any that have been made since that time, which acknowledged excellence is chiefly attributed to their age*. The Amati is rather smaller in size than the violins of the present day, and is easily recognised by its peculiar sweetness of tone. The Stradivari is larger and louder; and is so highly esteemed, that many have been sold for the sum of two hundred guineas†. The violin has not altered its shape for the last 180 years; yet the method of performing upon it has been highly improved. At intervals it seems to have waited for the advance of the art, and more especially for the cultivation of

* It is an opinion confirmed by experience, and confessed by the rest of Europe, that the brilliant sky of Italy communicates to musical instruments an inexpressible delicacy, which they do not possess in other climes.—*Arteaga.*

† During the siege of Valenciennes, General Bosville was in treaty with a French musician in the enemy's camp, for a Cremona violin, and as soon as the bargain was struck, the instrument was sent for by a flag of truce. The latter circumstance, of the flag of truce, got into the newspapers, and raised the funds two per cent.!

Parke, in his memoirs, informs us, General Bosville being very tall, Colonel Freemantle said good-humouredly to him, 'When you go 'into battle, Bosville, be sure to keep your head down, or you will 'be popped off presently, while a little fellow, such as I, may escape.' This pleasantry was prophetic, for General Bosville, in the first engagement he was in, was shot through the head.

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the female voice. Under the hands of Corelli and Tartini it aimed at no other effects than had previously been produced by the organ and harpsicord; such as double stops and arpeggio passages, which it was ill adapted to perform. As science improved, it relinquished these impossibilities, and in the hands of Geminiani and Giardini partook more of passion and simplicity. When the era had arrived in which Haydn begun to animate the art with natural sounds and inflections, music made by rule was abandoned for that which was simple and melodious. Then the violin began to develope its powers. The great range of its effects entitle it to the first consideration among musicians, as the best means of expressing the thoughts of the composer; but the period at which it made the greatest advances towards perfection was soon after the cultivation of the female voice. From this beautiful auxiliary it received its first lessons in pathos and feeling, and in return it has taught the voice grace and execution. The compass of the violin is more extensive than that of the voice: within its range it has a scale of four octaves, and as each string differs so much in quality of tone, it may be considered as possessing in many instances a fourfold effect. But the most striking powers of the instrument may be said to reside in the bow, and such are the vast variety of accents to be produced by a skilful management of it, that a single

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bar of music, according to the French school, may be bowed fifty-four different ways*.

To speak of the violinists who have distinguished themselves in the early stages of the art would now be of little interest; but to glance at the eminent performers of the present day may have its use as matter of taste and history. The first introduction of the violin at court, was at the restoration of Charles the Second; who, during his exile in France, was so captivated with its sprightly tones that he established a band of violinists in this country, after the manner of Louis the Fourteenth, at the head of which was placed Nicholas Matteis. The Honourable Mr. North speaks of this artist in the following terms:—'he was an excellent musi-'cian, and performed wonderfully upon the violin 'His manner was singular, excelling all that had 'been heard in England before. His *arcata*, his 'shakes, divisions, indeed his whole style of per-'formance was surprising,—every stroke of his bow 'was a mouthful.'

* Vide Baillot, Method du Violon,—a work conspicuous for its learning and taste, from which the annexed plate is extracted.

Sir Gore Ouseley met with an instrument in Persia, resembling the violin, the belly of which was formed of parchment highly strained, and upon which was set the bridge. The tone was soft and agreeable; and in the night time, when it was chiefly used, had a singular and pleasing effect. In Congo they have a delicate instrument of the viol kind, strung with the hair of an elephant's tail.

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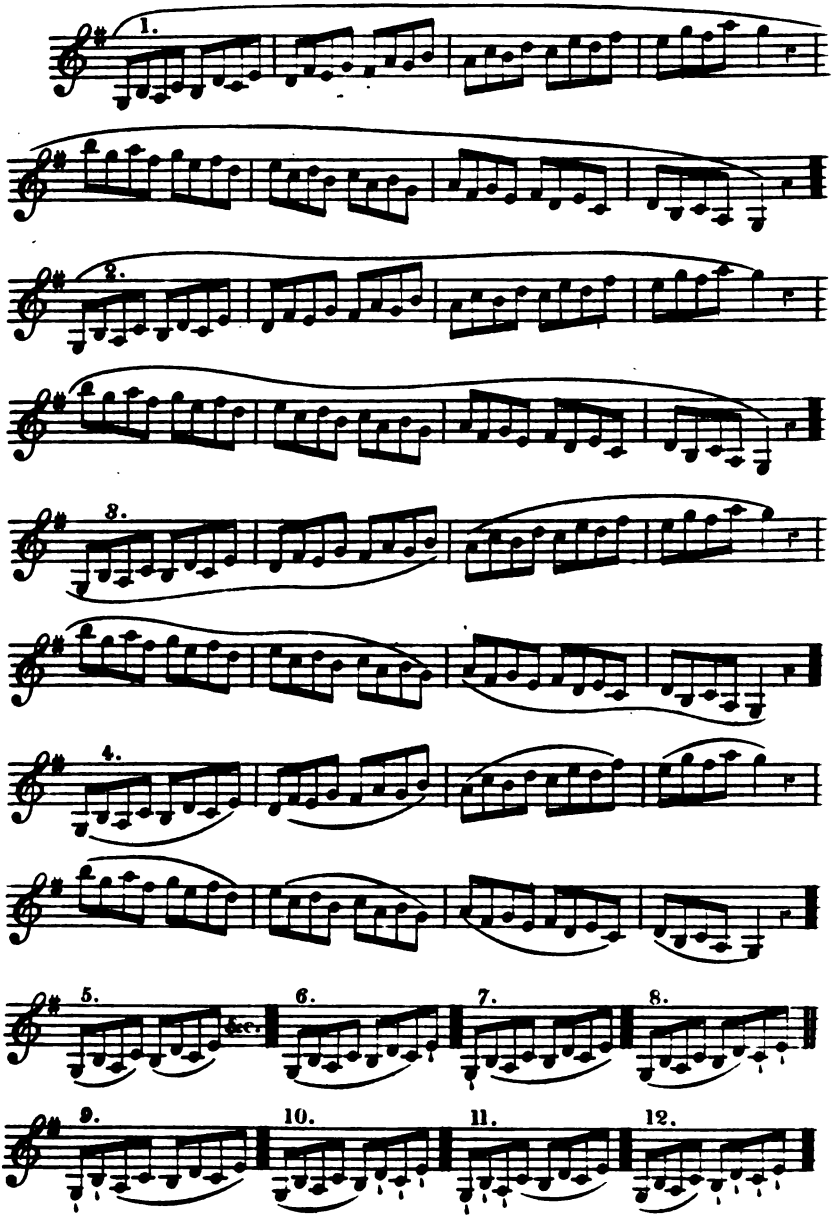
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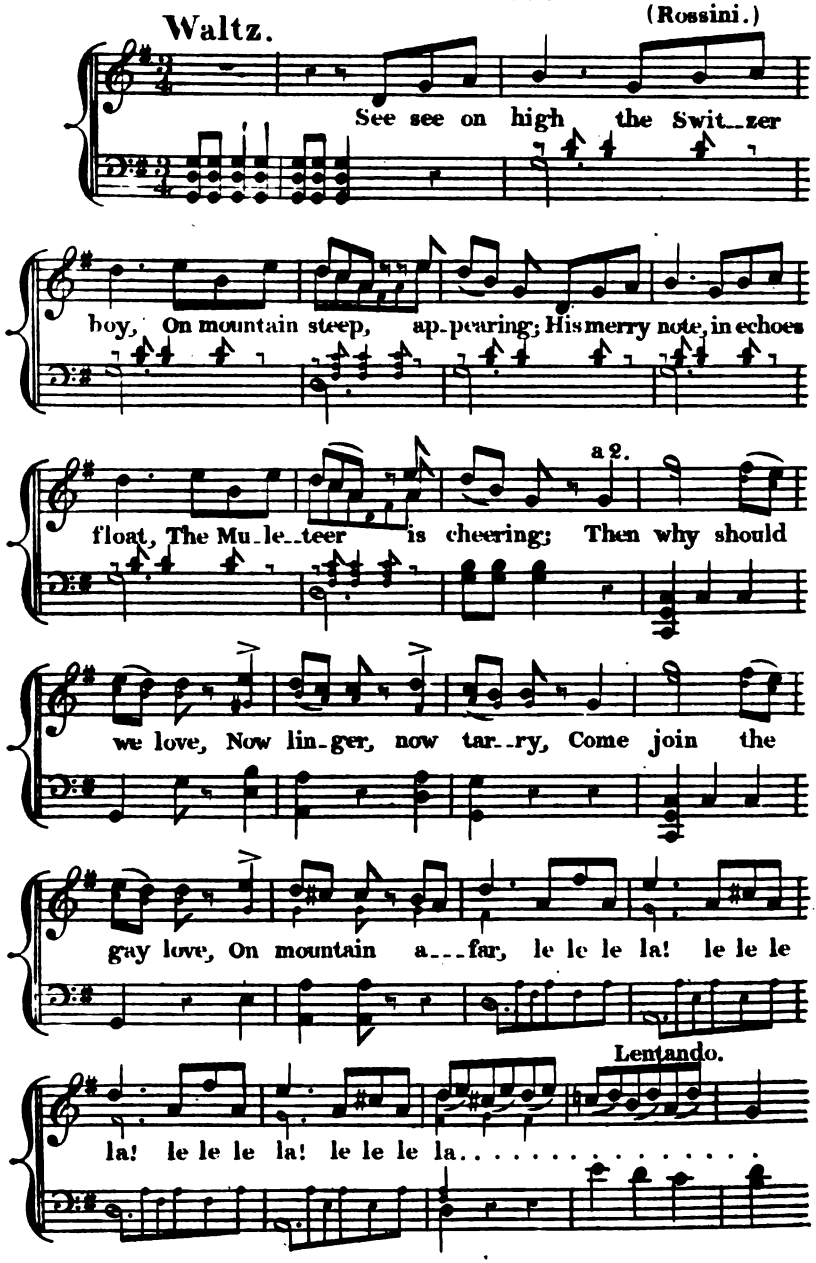
Waltz.
(Rossini.)
See see on high the Swit_zer
boy, On mountain steep, ap_pearing; His merry note, in echoes
a 2.
float, The Mu_le_teer is cheering; Then why should
we love, Now lin_ger, now tar_ry, Come join the
gay love, On mountain a___far, le le le la! le le le
Lentando.
la! le le le la! le le le la.....

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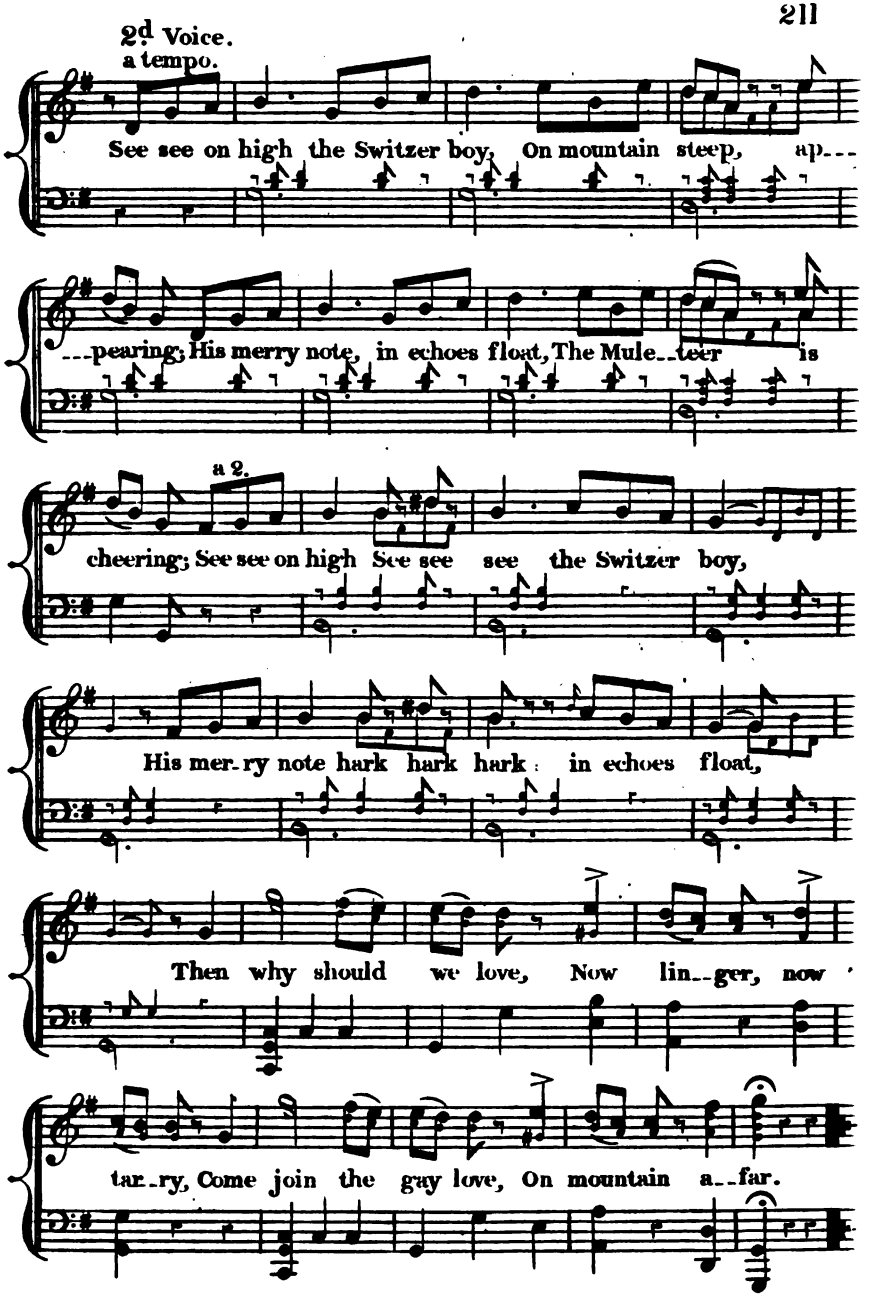
2d Voice.
a tempo.
See see on high the Switzer boy, On mountain steep, ap---
---pearing; His merry note, in echoes float, The Mule--teer is
a 2.
cheering; See see on high See see see the Switzer boy,
His mer-ry note hark hark hark: in echoes float,
Then why should we love, Now lin--ger, now
tar-ry, Come join the gay love, On mountain a--far.

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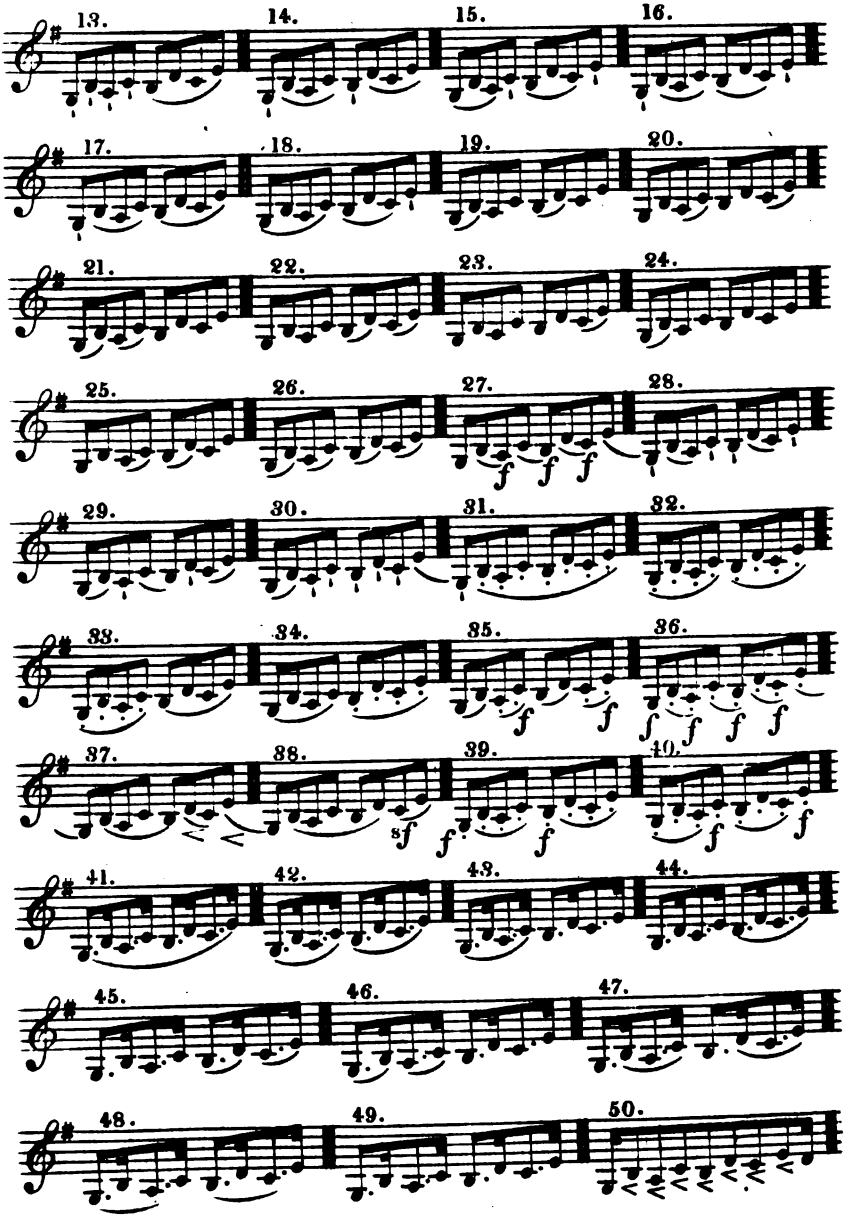
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Matteis was highly countenanced by the *dilettanti* of that day. Dr. Walgrave, Sir Roger L'Estrange, and Mr. Bridgeman, under-secretary of state. Through the influence of these gentlemen, Matteis, though poor, in a new way, soon amassed a considerable sum of money. Could these worthies be now introduced into our concert-rooms, what would they say to the prodigies of the present day?

Such are the varied powers of the violin, and the extent of knowledge now displayed, that if we attend to the different styles, we shall not find two performers who treat the instrument alike.

Cramer, for firmness and fullness of tone, in the old school, is without a rival.

Spagnoletti, though less forcible, is distinguished in the modern by a style chaste and delicate.

Mori has extraordinary execution and beautiful articulation.

Vaccari, the Spaniard, is all gaiety and lightness, having none of the dark shades of the Germans; his notes are like the glitter of the diamond.

Spohr is full of ease and grace, and rather sings than plays.

Yaniewitz and Kieswetter are purely German—dark, grand, and forcible.

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Baillot combines the Italian and German schools together, and probably is the greatest master, having the greatest number of effects at command.

The bow of Kieswetter is swift and darting. At times he lays his ear upon the instrument, as if listening to the sounds withinside it, pressing it upwards with apparent delight.

Yaniewitz is furious;—his whole body partakes of the movement he is engaged in.

Spagnoletti is mild and gentle.

Mori, quick and active, but too eager to be graceful.

Spohr, for so large a man*, has much grace and suppleness of bow.

In Baillot we have the Talma of the art—an inexhaustible mine of expression and emotion.

To perform upon the violin with pathos and feeling, requires that magic touch of the bow, which

* Spohr has been compared to Giardini, whose powerful tone was ascribed to the peculiar formation of his fingers, which were remarkably broad at the ends; and such was his muscular strength, that he could squeeze the sides of a pewter pot together at a grasp. May we not attribute this similarity of tone to the same cause; Spohr being a stout, athletic man. Dragonetti has the hand of a giant, and it is related of Crosdill, the greatest violoncellist this country ever produced, that he could bend a kitchen poker round his arm!

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is not easily described or acquired; perhaps no *one* master is competent to teach it. A thorough knowledge can only be obtained by a close observation of the peculiar excellencies of every first-rate performer. We might go farther, and say that every style is occasionally requisite, from the neatness and precision of Vaccari, even down to the shuffling tone of Shaw*. He is the greatest master who has at his command the greatest variety of expressions of the bow. Of all living artists, no one has evinced such consummate skill in this particular as Dragonetti. Although his instrument, the double bass, is a giant among violins, he has so conquered its unwieldiness, and destroyed its roughness, that in the middle of the thunder he creates, he can chain you by the exquisite softness of his bow! A singular taste is shown in the manner in which he approaches a note, the effect of which is heard before he actually strikes it. Nor is this all, the manner in which he sustains and quits it is equally tasteful and expressive. His extraordinary powers are more strikingly shown in his single accompaniment of the voice—then we hear the pianissimo of his lower notes, which fill the mind with depth and vastness†. The eminent violinists, just enumerated,

* A country-dance player in Leicester.

† The musical parties at Devonshire House are seldom entertained with a performance of more than four professors at the same time. A Sontag, Moscheles at the piano-forte, Puzzi on the horn, and Dragonetti at the double bass. No doubt a delightful quartetto, full

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are all of the Viotti school, except Cramer. Viotti was the first who entered scientifically upon the study of the bow, and so far transcended the knowledge of his master, Pugnani, that his style formed a new era in the art of playing the violin. At the commencement of the French revolution he left that country for England, and continued the delight and admiration of the British public till the year 1798, when he was ordered to quit the country, on the supposition that he was in league with the republican government. He departed for Holland, but not till after his school was fully established.

We now come to speak of a second era, distinguished by a manner of treating the instrument much more extraordinary than any we have mentioned. Of this style we know no more than has been imparted to us by that finished violinist De Beriot. This young artist possesses a truth of intonation, and mastery of the bow, greatly exceeding every other performer that has visited this country. But we doubt, even with such talents, whether he would have gained so high a portion of public favour, had it not been for a novelty which he has caught from the celebrated Paganini. The extraordinary performance of the latter is said to have had its origin in the following circumstances.

of rich and beautiful effects. In this singular combination, his Grace not only shows his taste in the art, but that he knows how to get the cream, without the parade and bustle of an orchestra.

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During the revolutionary war in Italy, less fortunate than Viotti, Paganini was seized as a suspected person, or, as some have it, for the murder of his inamorata, and thrown into prison, where he was confined in a dungeon for some years*. Having a violin with one string only, by incessant practice he acquired an execution, so truly astonishing, as to enable him to play more upon this single string than others could play upon four. His powers in accompanying the voice are so great, that his tones are not to be distinguished from those of the singer. A German writer, who has heard him, speaks of his performance as being *fiend-like;* and he attributes his unaccountable effect to a new mode of tuning the instrument. Paganini, however, has just arrived in this country. He was accompanied by his favourite pupil Oury, who, for the honour of England, is likely to become one of the most powerful and graceful performers upon the violin this country has ever produced. He made his appearance at the Opera-House, June 3d, 1831; but the

* Frederick the Great, who was a skilful flute player, acquired his talent in a similar way. Having disobeyed the injunction of his tyrannical father, in marrying the daughter of Count Le Catt, he was upon the point of being executed with the Count, when he was rescued by the populace from the scaffold, and his sentence commuted into some years' imprisonment in a dark cell. In this place he learnt the fife of a boy who had access to him. When he ascended the throne, he placed Graun at the head of his music, who composed a flute concerto for his majesty, to play on every evening throughout the year.

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exhibition of his talent so infinitely surpassed the power of language to express, or even imagination to conceive, that we prefer giving the following enthusiastic sketch, written at the moment, to convey an idea of the marvellous impression he made upon the audience, rather than attempt a more sober description:—

'I placed myself at the Opera door two hours and a half before the concert began; presently the crowd of musicians and violinists filled the Colonnade to suffocation, all anxious to get the front seat, because they had to pay for their places, Paganini not giving a single ticket away. The concert opened with Beethoven's Second Sinfony, admirably performed by the Philharmonic band; after which Lablache sung '*Largo al Factotum*,' with much applause, and was encored. A breathless silence then ensued, and every eye was watching the *entré* of this extraordinary violinist, and as he glided from the side scenes to the front of the stage an involuntary cheering burst from every part of the house, many rising from their seats to view the spectre, during the thunder of this unprecedented cheering—his gaunt and extraordinary appearance being more like that of a devotee about to suffer martyrdom, than one to delight you with his art. With the tip of his bow he set off the orchestra in a grand military movement, with a force and vivacity as surprising as it was new. At the termina-

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tion of this introduction he commenced with a soft streamy note of celestial quality; and with three or four whips of his bow elicited *points of sound* as bright as the stars. A scream of astonishment and delight burst from the audience at the novelty of this effect. Immediately execution followed that was equally indescribable, in which were intermingled tones more than human, which seemed to be wrung from the deepest anguish of a broken heart. After this the audience were enraptured by a lively strain, in which was heard, commingled with the tones of the instrument, those of the voice, with the pizzicato of the guitar, forming a compound of exquisite beauty. If it were possible to aim at a description of his manner, we should say that you would take the violin to be a wild animal which he is endeavouring to quiet in his bosom, and which he occasionally, *fiend-like,* lashes with his bow; this he dashes upon the strings as you would whip with a walking switch, tearing from the creature the most horrid as well as delightful tones.

'He has long legs and arms, and the hands in his playing often assume the attitude of prayer, with the fingers pointed upwards. The highest notes (contrary to every thing we have learnt) are produced as the hand recedes from the bridge, overturning all our previous notions of the art. During these effects a book caught fire upon one of the desks, which burnt for some time unobserved

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by the musicians, who could neither see nor hear, though repeatedly called to by the audience, any thing but the feats of this wonderful performer.

'Some few pieces were played by the orchestra that gave some repose to the admiring audience. He then entered upon his celebrated performance of the single string, introducing the air of "*Nel cor più sento*" (*Hope told a flattering tale*), in which he imparted a tone so "plaintive and desolate, that the heart was torn by it;" in the midst of this he was so *outré*—so comic—as to occasion the loudest bursts of laughter. This feat was uproariously encored. He then retired to put on the three other strings, and ended this miraculous performance with the richest arpeggios and echoes, intermingled with new effects, that no language can describe. Though he withdrew amidst a confusion of huzzas and bravos that completely drowned the full orchestra, yet he was called for to receive the homage of the audience; and was so apparently affected, that he would have dropped had he not been supported by Laporte and Costa.

'There was no trick in his playing; it was all fair, scientific execution, opening to us a new order of sounds, the highest of which ascended two octaves above C in alt.'

A German writer observes, 'He is the first artiste on his instrument alive. He has thrown to an immeasurable distance the whole fiddling world of

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Germany. His native Italy lays all its bows and strings, with adoring homage, at his feet. The French violinists tremble for their fame as he approaches to their confines; and the first flourish of his bow is dreaded as the earthquake which is to shake the Conservatoire over the heads of its learned professors.'

With a weak organization, Paganini is one of the most forcible examples of the almost superhuman strength which results from the exaltation of mind produced by genius. When he seizes the violin, it seems that a star descends on him, and inspires him with fire from heaven. He instantly loses his weakness—a new existence opens to him; he is another creature; and during the musical action, his strength is more than quintupled. After having performed a concerto, his symptoms are those of a man under an attack of epilepsy: his livid and cold skin is covered with a profuse perspiration; his pulse is scarcely to be felt; and when questioned on any subject, he answers only in monosyllables. The night after his concert he never sleeps, and continues in an agitation which sometimes lasts for two or three days. These facts have been communicated by Dr. Bennett, who attended Paganini during his stay in Vienna*.

The murder of his wife, and the story of his imprisonment, being still involved in mystery, induced

* Imbert de Laphaleque.

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a particular friend to press him for an explanation how he had acquired the magical power upon this instrument. He replied,—'I was playing at the court of Lucca, to the princess (Napoleon's favourite sister), and another fascinating creature, that must be nameless, who, I flattered myself, felt a penchant for me, and was never absent from my performance; on my own side, I had long been her admirer. Our mutual fondness became gradually stronger and stronger; but we were forced to conceal it, and by this means its strength and fervour were greatly enhanced. One day I promised to surprise her at the next concert, with a musical joke, which should convey an allusion to our attachment; and I accordingly gave notice at court that I should bring forward a musical novelty, under the title of a Love Scene. The whole world was on tiptoe; and on the evening appointed I made my appearance, violin in hand. I had previously robbed it of the two middle strings, so that none but the E and G remained. The first string being designed to play the maiden's part, and the lowest the youth's. I began with a species of dialogue, in which I attempted to introduce movements analogous to transient bickerings and reconciliations between the lovers. Now my strings growled, and then sighed; and anon, lisped, hesitated, joked, and joyed, till at last they sported with merry jubilee. Shortly both souls joined once more in harmony, and the appeased lovers' quarrel led to a *Pas de deux*, which

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terminated in a brilliant *Coda*. This brilliant fantasia of mine was greeted with loud applause. The lady, to whom every scene referred, rewarded me by looks of delight, and full of sweetness; and the princess was charmed into such amiable condescension, that she loaded me with encomiums; asking me, whether, since I could produce so much with two strings, it would not be possible to gratify them by playing only on one. I yielded instant assent. The idea tickled my fancy; and as the Emperor's birth-day was at hand, I composed a sonata for the G string, which I entitled 'Napoleon;' and played before the court with so much effect, that a cantabile, given by Cimarosa, fell without producing any impression upon the hearers. This is the genuine and original cause of my predilection for the G string. People were afterwards importunate to hear more of this performance, and in this way I became day by day a greater adept in this mystery of handling the bow*.' How little the ancients were aware of these effects! Corelli, who was the greatest performer and composer of his day, has not even called into action the fourth string either of the viola or violoncello †, upon which this genius, Paganini, produces such new and surprising effects.

The compass of the violin has risen, with its execution, to a boundless height. In the time of

* *Harmonicon*, No. XXXV.

† The whole of his Sonatas may be performed without either of these strings.

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Lully, scarcely a note was struck out of the fixed position of the hand, as it was not uncommon, when the note C above the lines occurred, for the leader to cry out '*Gar l'ut,*' (mind the C,) as a difficulty which required an effort to overcome.

We need go no farther back than the time of Giardini, to show the rapid advances which execution has made. The prince of Wales laid before this great performer, at Carlton-house, the first set of Pleyel's quartetts (then just published), desiring to hear them. Giardini commenced, but was so completely set fast in one of the movements, as to shut the book, and declare that they were too difficult for any person to perform*! At the present day we have ascended two octaves higher in the scale than a previous age attempted, and have acquired a rapidity and distinctness of execution then deemed impossible. These attainments, however, are not those which confer upon the violin its highest powers; its expression, in the hands of a master, entitles it to our admiration, and claims for it a command and rank above every other instrument in the orchestra.

* Corelli, when at the court of Naples, on being pressed by Scarlatti to perform his first concerto, excused himself by saying, there was not sufficient time for the repeated rehearsals it would require to perfect the ripieno parts, before he could consent to bring it before the court. The compositions of this great man are extraordinary for the age in which he lived. As specimens of harmony, they are pure and without alloy; and their correctness proves what has been said of him, that he spent his life in finishing them.

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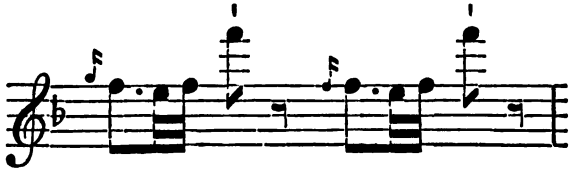
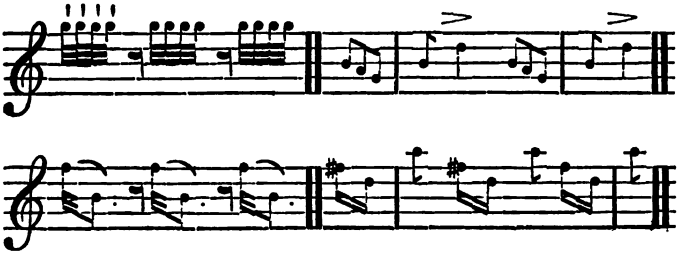
Chapter XII.

BIRDS.

Unquestionably we derive many hints for musical composition from the '*song of earliest birds*'—from the sweet warble of their wood-notes wild. In the summer time, the inquisitive and restless robin is early up, to wake the morn—

and the 'blackbird, with his *chink, chink,* mounts the towering ash, to wake the day.'

The lark is in the air, and at 'Heaven's gate sings;' while the throstle on the tree,

——— With warbling tune
Welcomes in sweet rosy June.



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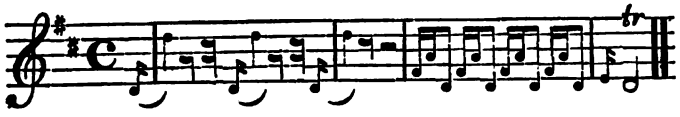
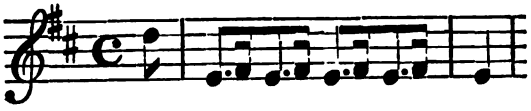
Nor is the night without its choir—the woodlark, and that chantress of the grove, the nightingale. Her song has been admired through every age for its soft and plaintive note; and as she sings in a lower voice than other birds, her performance in the night time resounds with a beautiful and solemn melody:—

Handel has closely copied her in the following strain—

Sweet bird that shunn'st the noise of folly,
Most musical—most melancholy!

It is difficult to account for so small a creature as a bird making a tone as loud as some animals a thousand times its size; but a recent discovery has shown, that in birds the lungs have several openings, communicating with corresponding air-bags or cells, which fill the whole cavity of the body, from the neck downwards, and into which the air passes and repasses in the progress of breathing. This is not all; the very bones are hollow, from which air-pipes are conveyed to the most solid parts of the body, even into the quills and feathers: this

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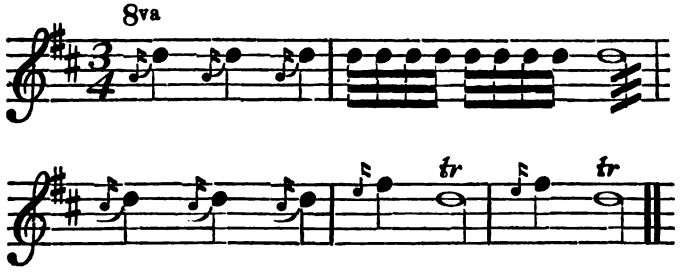
air being rarefied by the heat of the body, adds to their levity. By forcing the air out of the body, they can dart down from the greatest heights with astonishing velocity. No doubt the same machinery forms the basis of their vocal powers, and at once solves the mystery.

The tones of the smaller birds are so lofty, and above the reach of the ear, that it is scarcely possible to take them down; but their mezzo notes are much lower, and are more readily caught*. The following are the notes of a canary bird—

which may be considered as the medium height of its song.

The lowest notes belong to the cormorant, who is the basso in his tribe. His capacious chest, when filled with air, enables him to keep under

* Dr. Wollaston supposes 'there are many sounds in the upper octaves inaudible to us, but which are perceptible to birds;' and in the descending scale probably they do not hear much below middle D in the bass; and it is questionable if the human ear can perceive a sound lower than double double C.

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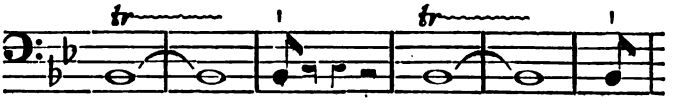
water longer than any other; and, from the same cause also, he makes the deepest tones.



Their favourite haunt is *Craig y Deryn**, a mountain in North Wales, which you never pass in the evening without hearing their *trombone* notes harmonizing with the sublimity of the scene.

Persons who have not attended to birds, suppose that every one of the same species sings the same song; but although there is a general resemblance, many varieties may be noticed. Thus, 'The London bird-catchers† prefer the song of the Kentish gold-

* Welch for 'rock of birds.'

† The summer bird-catchers are the most barbarous, who entrap only singing birds, and take them without regard to their having young—which may perish by their absence—or to that harsh change from the enjoyment of summer sunshine and pleasures, to the captivity of a cage. When I see their nets spread in the field, I wish them all manner of villainous ill luck, and I never omit a favourable opportunity of deranging or destroying lime twigs when they fall in my way. None of our customs mark our selfishness more than that of keeping singing birds in perpetual confinement, making the pleasure of our ears their misfortune, and that sweet gift which God has given them, wherewith to make themselves happy and the country delightful, the curse of their lives. This practice is detestable, doubly so, in the capture of *migratory* birds, who have not merely the common love of liberty, but the instinct of migration to struggle with; and it may be safely asserted, that out of every ten nightingales so caught, nine pine away and die. The bird-catchers declare them to be the most easily taken of all birds, and scarcely can any one of these glorious songsters (created by the Deity to fly from land to

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finches, and the Essex chaffinches, and the Surrey nightingales, to those of Middlesex.' These varieties may be compared to the dialects of different provinces. Probably it is the elegant shape and beauty of a bird, as well as its charm of voice, that induces people to entail upon themselves the trouble of keeping them in cages. If these little prisoners could add words to their song, how would they bemoan their loss of liberty! Whether on the wing, or on the tree, how sportive and how gay they are! but murderous man pursues them to the thicket and the grove. It is an observation of the amiable Mr. Howitt, that shooting is, of all field sports, the least cruel; the brutal mind will exhibit its ferocity in everything, and in nothing has that brutality been more evinced, than in that wholesale butchery which many *gentlemen* have of late years thought fit to boast of in the newspapers, deeming it an honour to slaughter some hundred brace of birds in a day; but the practised sportsman, not led on by the blood-thirstiness of a Cossack, nor by the vanity, worthy of an idiot, nor by the pleasure of seeing an unfortunate animal run gasping for breath, and dying with fear, will single out his victim and destroy it in a moment. How different the sensibility and nobleness of mind of a Byron,

land, and crown the pleasantness of spring with delicious music) alight in a copse or thicket, but these kidnappers are upon it.—*Howitt's Book of the Seasons.*

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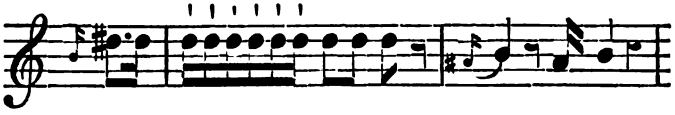
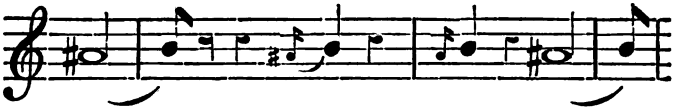
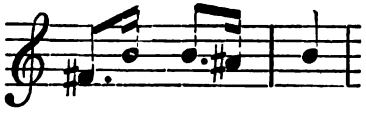
who says, 'The last bird I ever fired at was an eaglet, on the shore of the gulf of Lepanto. It was only wounded, and I tried to save it; but it pined and died, and I never did since, and never will attempt the death of another bird*.'

Fowls have a brisk and lively note in the morning—

but they loiter, and have a drawling tone in the evening—

Of all the feathered tribe, the crowing of the cock is the most shrill and sonorous. Before the dawn, when every thing is still, he may be heard at the distance of three or four miles†. His cry consists of five notes, generally in the key of B.

* Moore's Byron.

† Mr. Waterton, in his fearless wanderings, describes the campanero as being heard at the distance of three miles. His note is like the sound of a distant convent bell, which keeps tolling every other minute, in the extensive wilds of Demerara, with such effect, that Actæon would stop, and Orpheus would drop his lute to listen—so sweet, so novel, and romantic, is the toll of the pretty snow-white campanero.

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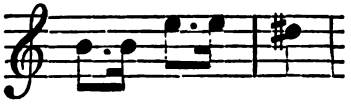
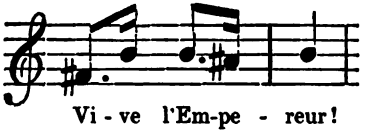
The following are the notes of a bantam,

which essentially differ from those of the game-cock; probably the same species would be found to have the same notes. The gallant chanticleer has, at his command, his amorous phrases, and his terms of defiance*, as well as his song. By his crowing 'he has been distinguished in every age as the 'countryman's clock and 'larum; as the watchman 'that proclaims the divisions of the night.'

When Buonaparte returned from Elba, the crowing of the cocks was taken as a certain omen of his regaining the throne; and such was the enthusiasm of the French people, that they confidently believed, and declared they heard every cock distinctly shout

which exclamation had the effect of rousing the nation from one end to the other.

Who has not noticed the gallantry of this noble bird in the midst of his mates? With what a soft

* That great observer, the Rev. Mr. White of Selborne, informs us, that a chicken of four or five days' old, if held up to a window, where there are flies, will immediately seize its prey, with little twitterings of complacency; but if you tender it a wasp, at once its note becomes harsh, and expressive of disapprobation, and a sense of danger.

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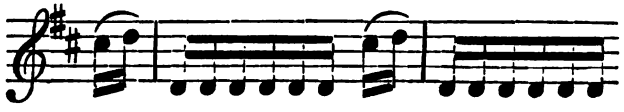
and courteous tone he invites his party to the feast, presenting to each a favourite grain, with a politeness that would do honour to man! Animals so gifted are not only endowed with mind, but probably enjoy all the pleasures of conversation and society. If we turn to the Minuetto in the Second Quartett of Mozart, we find he has transferred the language of this chatty brood, with great skill, into that beautiful composition.

'No sooner has a hen laid, than she rushes forth 'with a clamorous joy, which the whole brood 'adopt—

'The tumult is not confined to the family concerned, 'but catches, from yard to yard, and spreads to 'every home-stead within hearing, till at last the 'whole village is in an uproar.'

Haydn has adopted this riotous passage as the Finale to his Twentieth Quartetto.

The cluck, cluck of the hen, which she repeats, at distant intervals, to her chickens*, serves to keep her straggling brood about her, and within hearing;

* Dr. Clarke, in describing the Egyptian mode of hatching eggs in ovens, mentions, that on the eighteenth day, an Arab enters the ovens, stooping, and treading upon stones, so placed that he may walk among the eggs, clucking like a hen, and continues this curious mimickry till the whole are hatched.

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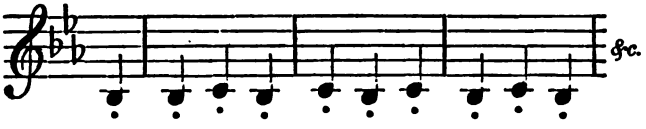
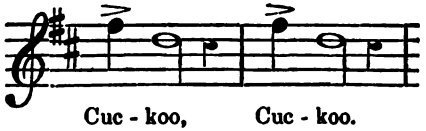
but the moment she changes this into a sort of chattering cry, it is understood by her young ones as a call to partake of what she has found. Rossini has adopted many of these cackling passages in his operas, and to keep the resemblance as close as possible, he has given them to the oboes and clarionets. Beethoven has also listened to these exclamations, as the subject of the following scherzo,

in his Third Sinfonia, is obviously derived from these barn-door conversations.

The next vocalist that claims our attention is the cuckoo, without whose song we scarce can call it spring. The plough-boy bids him welcome in the early morn. Borne by fragrant gales, he leaves his distant home, for our sunny spots—the coppice and the mead. Children mark his well-known song, crying—

O how sweet 'tis, in the spring,
To hear the welcome cuckoo sing*.

* The song of the cuckoo I have invariably found in Leicestershire to be in the key of D. If the cuckoos in other countries should be

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This noted bird is a foreign musician, and, like many others, remarkable for his cunning, as well as his song. They lay their eggs in the nests of other birds, which are no sooner hatched and fed, than the young cuckoo, with lawless strength, bundles out his brother nestlings, and takes complete possession. Thus obtaining bed and board at others' cost, he stays and sings; and having passed the summer with us, bids John Bull adieu, and goes abroad.

Parrots, like cuckoos, form their notes deep in the throat, and show great aptitude in imitating the human voice. A most remarkable instance I met with at Mr. Braham's villa in Brompton. A lady, who had great admiration for his talents, presented him with a parrot, on which she had bestowed great pains in teaching it to talk. After dinner,

found to accord with this curious fact, as nature is pretty much the same, we may take these notes as a standard of pitch. White of Selborne observes, 'I have tried all the owls in this neighbourhood 'with a pitch-pipe, and found them to hoot in B flat, and the cuckoos 'to sing in the key of D.' Although we have a standard of weights and measures, we are yet without a standard of pitch, in consequence of which we seldom find two instruments alike. The pitch has long been known to be rising through the two last centuries, which is alluded to in the Chapter upon Bells. It is obviously higher in England than most other countries. The organs abroad are nearly a note below our Opera pitch, and some of the modern wind instruments half a note above concert pitch. When determined, the standard of the notes C and A might properly be lodged in the Royal Academy of Music, from which all key-forks should only be allowed to proceed.

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during a pause in the conversation, I was startled by a voice from one corner of the room calling out, in a strong hearty manner, 'Come, Braham, give us a song!' Nothing could exceed the surprise and admiration of the company. The request being repeated, and not answered, the parrot struck up the first verse of '*God save the King*,' in a clear, warbling tone, aiming at the style of the singer, and sang it through. The ease with which this bird was taught, was equally surprising with the performance. The same lady prepared him to accost Catalani, when dining with Mr. Braham, which so alarmed Madame, that she nearly fell from her chair. Upon his commencing '*Rule Britannia*,' in a loud and intrepid tone, the chantress fell on her knees before the bird, exclaiming, in terms of delight, her admiration of its talents.

This parrot has only been exceeded by Lord Kelley's, who, upon being asked to sing, replied—'I never sing on a Sunday.' 'Never mind that, 'Poll, come give us a song.' 'No, excuse me, I've 'got a cold—don't you hear how hoarse I am?' This extraordinary creature performed the three verses entire of '*God save the King*,' words and music, without hesitation, from the beginning to the end.

The call of the owl is simply the reiteration of one note; Dr. Arne has copied it in Shakspeare's song in the Tempest:—

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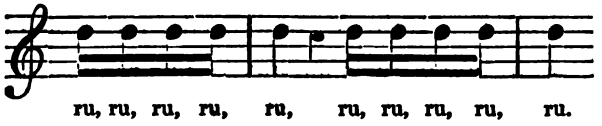
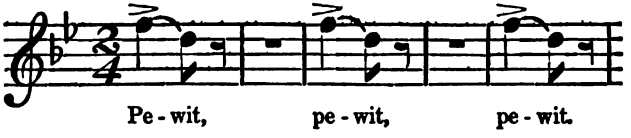
Where the bee sucks, there lurk I:
In a cowslip's bell I lie,
There I crouch, when owls do cry

The parental regard which birds show for their young is worthy of remark. Their natural timidity, upon the appearance of danger, is converted into a degree of courage and boldness, truly surprising. 'A turkey, when she eyes a kite hovering 'in air, uses the note of alarm, in the exclamation, "Ko-e-ut, Ko-e-ut," and the young ones instantly 'conceal themselves in the grass*.'

Who has not roused the plover from her sedgy bank, and heard her mournful note—

Tumbling in air, in awkward flight, she wheedles you from the haunt of her young by her piteous cry; and the sagacious swallow, by a shrill alarm, bids his fellows beware that the hawk is near.

In the summer morn what a chorus of birds! carolling and straining their throats to hail the coming day! Hid in the tangled hedge-row, the

* Darwin.

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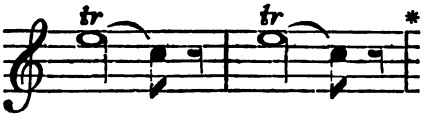
loquacious magpie is chattering to the jay. High in the orchestra of the woods, the rooks, in the gaiety of their hearts, attempt to sing, but with no success; and the woodpecker, that critic of the grove, sets up his loud and hearty laugh. As the shades of eve draw on, the cooing doves, in mournful mood, begin their song—

a tender tale of despairing lovers. After which, 'the merry fern-owl, with the clattering of his 'castanets, calls his evening party to the dance.' From these natural exclamations, the musician draws the vivifying strokes of his art, and from these fragments of rhythm and melody, he forms the motivos of the most pleasing and diverting compositions; and though the song of birds is coeval with man, yet music is the science which arrives last at perfection.

* Haydn has copied them in the *Creation*, when he describes the 'Cooing dove that seeks his tender mate.'

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Chapter XIII.

PIANO-FORTE.

The invention of the piano-forte has formed a most important era in the musical art. No instrument has contributed so much to the improvement of science, or so much displayed the beauties of taste and expression.

The period of its introduction may be traced to the works of the harpsichord writers. In the time of Bach it was scarcely known; as, from the features of his compositions, it is evident they were the product of the harpsichord, an instrument of very limited powers, the boldest effects of which were exhibited in trills, and by sprinkling the chords in arpeggio. The early sonatas of Haydn also bear marks of the influence of this instrument, and possess nothing of the expression of his latter works. On the introduction of the piano-forte, this unmeaning style was abandoned, for one more bold and flowing. This instrument has been the means of developing the sublimest ideas of the composer, and the delicacy of its touch has enabled him to give the lightest shades, as well as the boldest strokes, of musical expression. It is the only in-

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strument that will represent the effects of a full orchestra; and, since the mechanism has been improved, Beethoven has displayed its powers in a way not even contemplated by Haydn himself*. For specimens of practical skill we must refer to Cramer, Kalkbrenner, and Moscheles, who rank as the first pianists of the day, and who have written learned works on the study of this instrument. As an instance to what extent these instructions are carried, we may refer to the elaborate treatise by Hummel of Vienna, which extends to five hundred folio pages. No two authors agree upon the mode of fingering. In the time of Bach, the thumb, now become so important, was seldom used. That lightness of touch, which is the first qualification of a good performer, is soonest obtained by putting the hand into the same easy curved position as when we collect and pick up crumbs off a table-cloth—the tips of the fingers just touching the keys. For a distinct style, the fingers should be sharply drawn inwards, rising from the key, towards the palm of the hand; and, for the *legato*, more firmly pressed down. The most efficient practice is that of the scales, which should be constantly performed with the crescendo, diminuendo, and every other kind of accent.

These remarks are of general application, and will be found serviceable to most performers; yet such are the various methods pursued by different

* Vide Three Sonatas dedicated to Haydn.

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artists in treating this instrument, that no two are found to play alike. In the hands of Mademoiselle de Belleville, the piano-forte becomes another instrument. Her mode of treating it is strikingly new; a bystander is impressed with the novel position of the hands, whether perpendicular, horizontal, or oblique—every motion leads to effects hitherto unheard. The fingers range not in the accustomed track, but strike, and rest upon the keys in every part; often sliding from back to front, as in the act of wiping them. This singular motion imparts to her adagios unspeakable richness.

From the rolling thunder of the bass, she will perch upon the altissimo notes, with such neat distinctness, as to elicit points of light similar to those witnessed in the performance of Paganini. The crispness of her staccato passages is not more surprising than the streamy richness of the sostenuto, gliding through the entangled difficulties of Herz and Pixis, with the same ease, and continued flow, as through the simplest melody. Mademoiselle de Belleville was the favourite of Beethoven. In her eleventh year she was a welcome visiter to the deaf musician*, who sat by the hour, with his long trumpet in his ear, listening to her inimitable touch of his divine adagios.

* A friend of the writer who visited Beethoven at Vienna, and who conversed with him by writing upon a slate, lifted up the lid of his piano-forte which he used in his study, and found but one string upon it.

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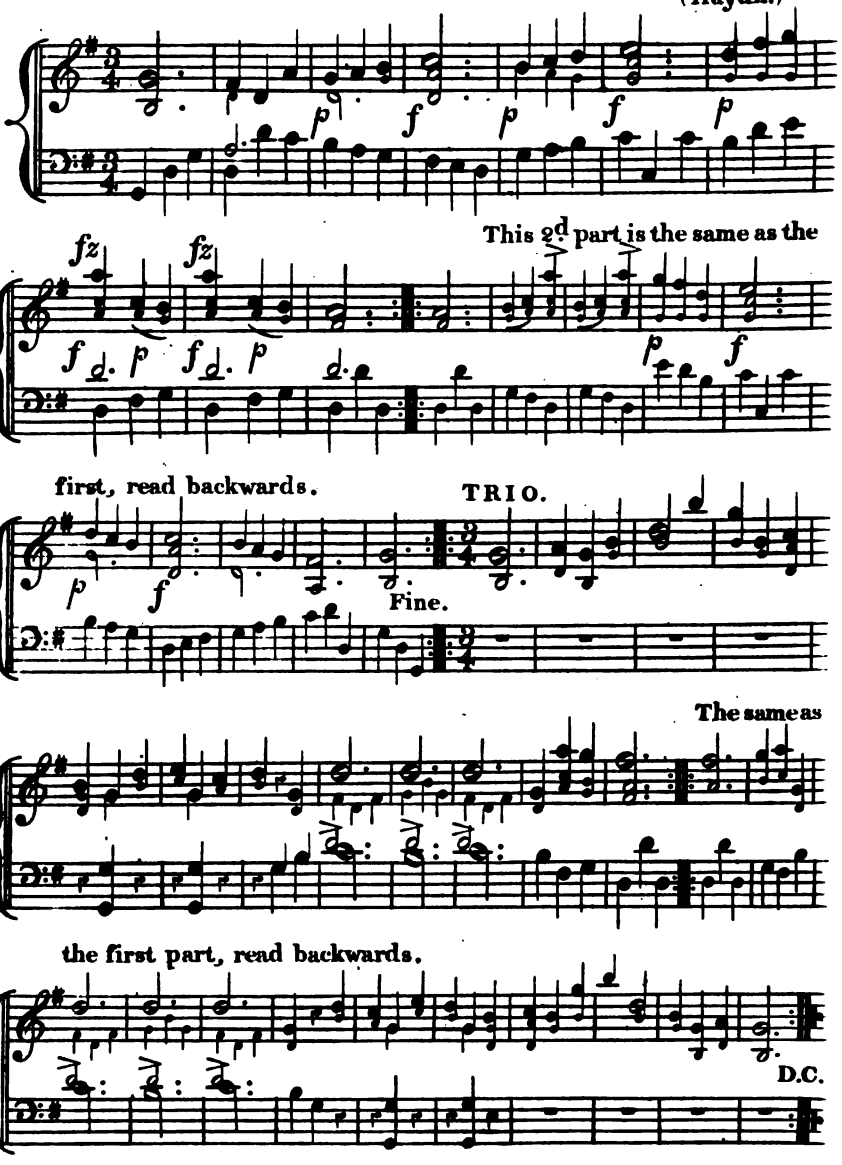
MINUETTO Á ROVESCIO.

(Haydn.)

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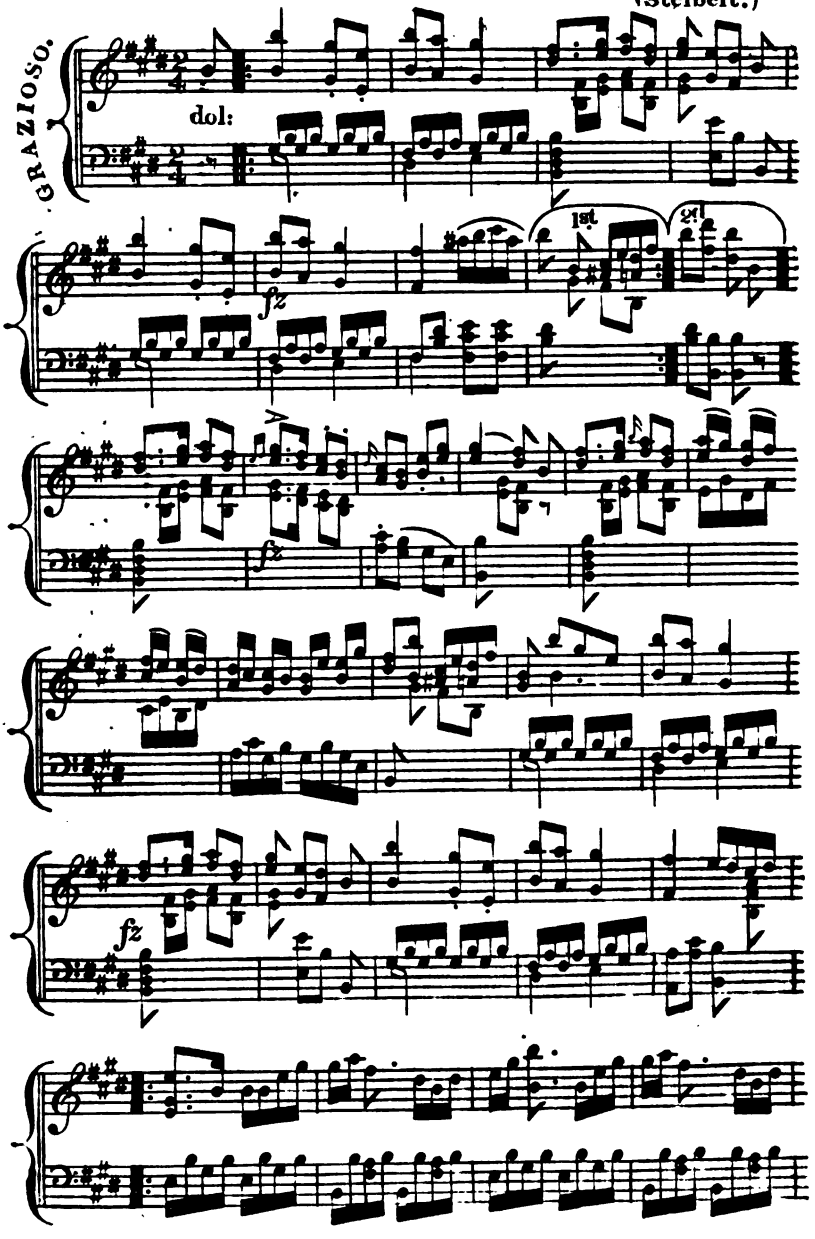
SHAWL DANCE, by Mad: Parisot.

(Steibelt.)

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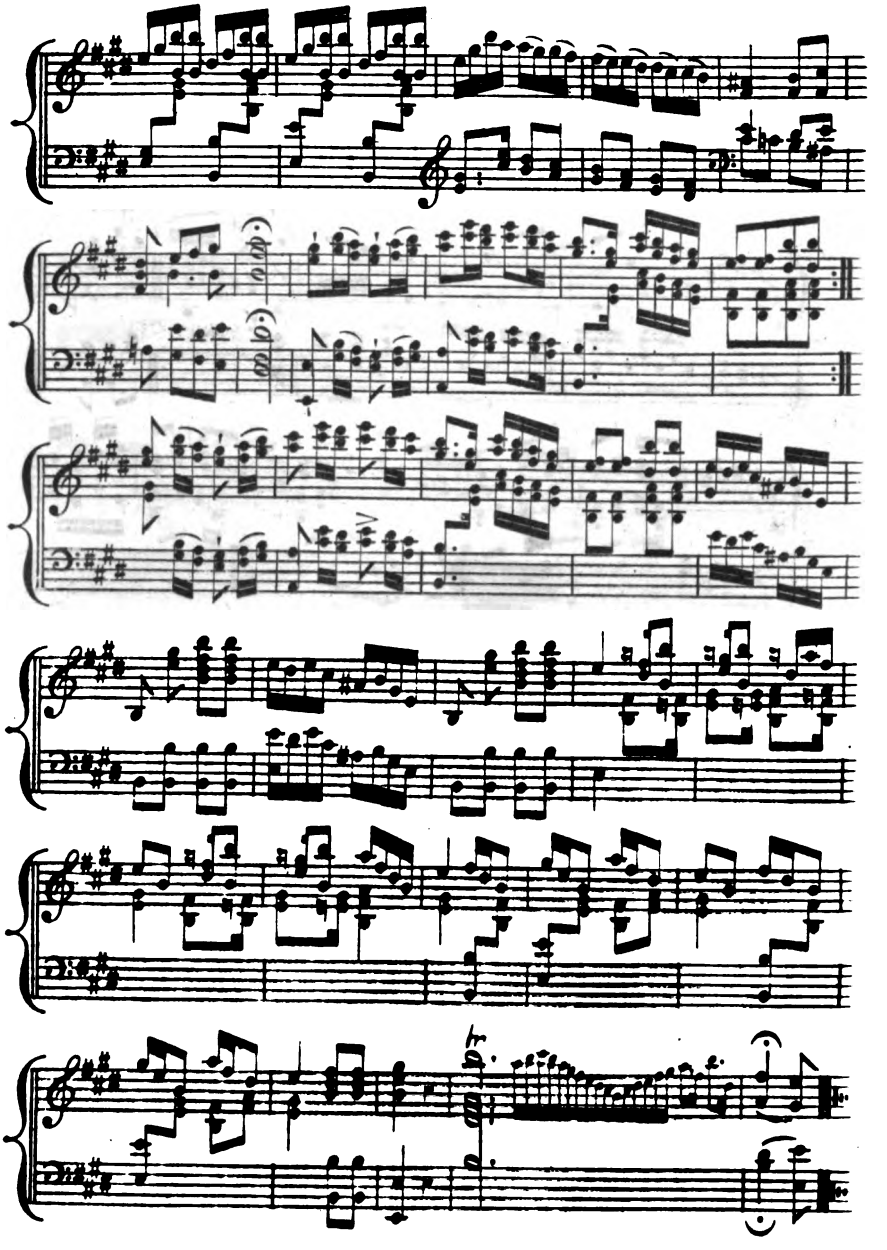
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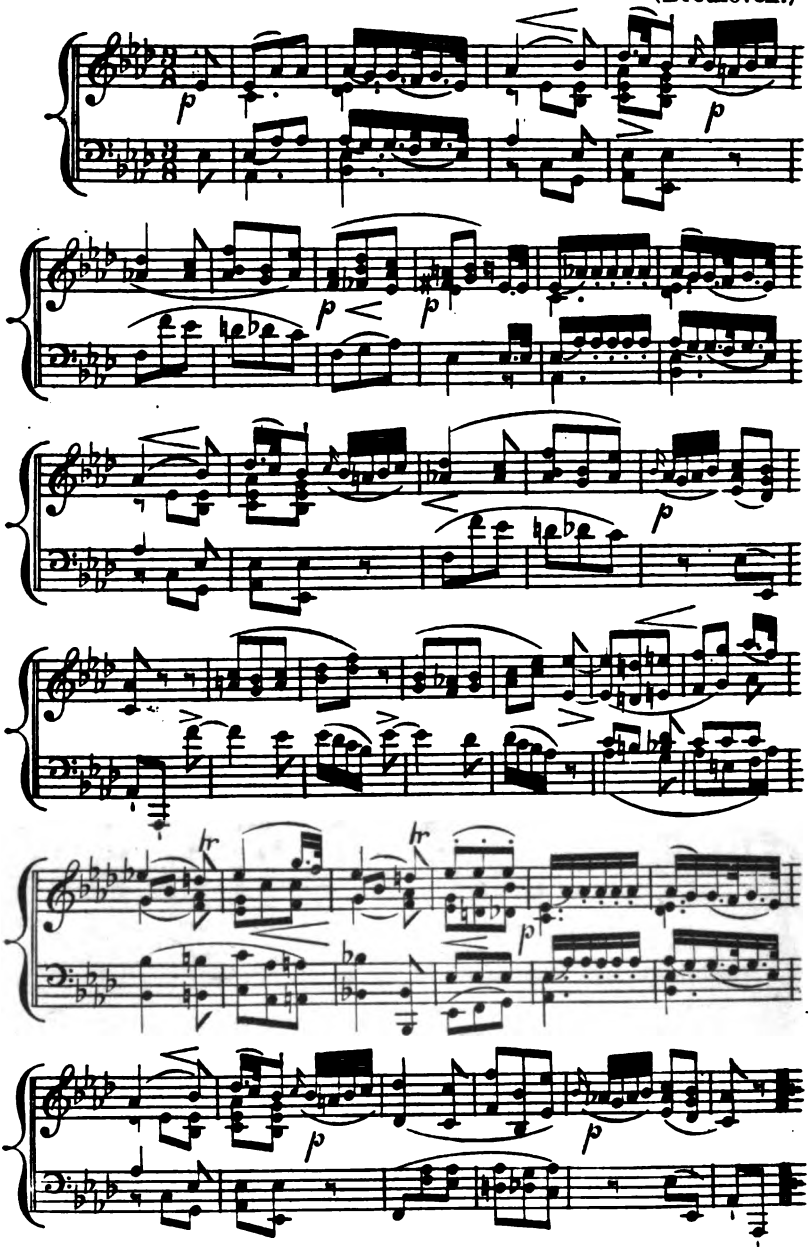
ANDANTE.

(Beethoven.)

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The preceding is one, among others, she was in the habit of playing to the immortal composer*.

The piano-forte is, of all instruments, pre-eminently the best for the accompaniment of the voice; and no performer, however skilful, can so well second and support the singer, as he who is able to vent his feelings in the power of song.

In the last twenty years, the piano-forte has been extended in its range of notes nearly two octaves; which has enabled two performers, upon the same instrument, to represent the full pieces in Mozart and Rossini's operas, with a completeness of effect hitherto unknown. Great skill is required to display, in these duets, the powers of the instrument, as well as the composition, and no arrangements stand higher in public estimation than those of Watts and Diabelli.

'If the piano cannot show itself to advantage 'in a large room, amidst a crowd of instruments, 'it plays its part well in private, where it forms a 'little concert. It is the treasure of the harmonist 'and the singer. How many evenings does it re-'move from ennui and dullness, and enliven with 'all the charms of melody†!' If we would attempt the music of the drama, it is the point of unity.

* The facility with which pianists run over the keys has deluged the country with unmeaning compositions. As Mr. Worgan observes, 'the fingers are agile while the mind is dormant; and the variationists have been justly termed the old clothes-men of the art.'

† M. Castile Blaze.

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With a few practised voices, and congenial minds, we engage in the concerted pieces of *Figaro* and *Don Giovanni*, or in the captivating duets of *Il Barbiere*, *Tancredi*, *La Gazza Ladra*, and *Semiramide*.

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Chapter XIV.

INSECTS.

The sounds which insects produce are numerous and curious. It is, probably, not generally known, that the noises which are supposed to proceed from their vocal organs, are actually made by rubbing their legs together, or by the motion of their wings.

If we reflect for a moment upon that humming sound, which we hear from a cloud of insects overhead, in a summer's evening, we cannot suppose it proceeds from the combined voices of beings, scarcely perceptible, but that the buzz is the result of a motion, given to the air by the dances of these diminutive creatures.

That keen observer, Mr. White of Selborne, says, 'I have often heard a sound like the humming of 'bees, though not an insect is to be seen. You 'may hear it the whole common through, from the 'mossy dells to my avenue gate.'

> Not undelightful is the ceaseless hum,
> To him who musing walks at noon*.

* The existence of these diminutive creatures, who only appear in the evening, is said by Reaumur to terminate before the dawn of day; though short, it is a life of incessant pleasure. By naturalists they are now classed as choral flies, who congregate in millions, for the pleasures of music and the dance.

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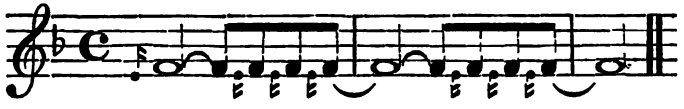
It was on a hot summer's day that Beethoven sat upon a stile in the environs of Vienna, and caught from nature those imitative sounds in the Pastoral Sinfony. How admirably do the violins, in that extraordinary composition, represent the soft fluttering stir of the insects—the hum in the noon-tide warmth of a summer's day!

If we watch the house-fly, we shall soon be convinced that he is destitute of voice, and that the noise proceeds from his wings; since, when at rest, he is always silent. This sound is invariably upon the note F in the first space:—



To produce this sound, the wings must make three hundred and twenty vibrations in a second of time, or nearly twenty thousand if he continues on the wing for one minute*. The hum of the honey-

* Children are naturally cruel; their first acts of torture are inflicted upon harmless flies, by pulling their legs and wings off, and spinning them for sport. Parents that suffer their children to commit such cruelties, harden their hearts to all the delicate feelings of pity and compassion, and brutalise their minds. The Athenian senate punished a boy for wantonly putting out the eyes of a bird; and in Finland, a boy was publicly whipped for destroying a dog, by pouring scalding water upon him. To a good master the dog is a grateful, constant, and affectionate friend; he will follow him from a palace to a dungeon. Cold and famine will not cool his attachment—will not tear him from you—though you are forsaken by the world, you will not be forsaken by him. If all the barbarous customs and prac-

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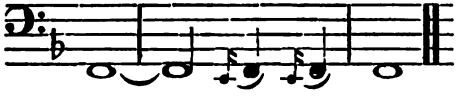
bee is the same; and the large humble-bee, the contra-basso of the tribe, performs the same note just an octave lower:—

The drone of the cockchaffer, as he wheels by you, 'in drowsy hum,' sounds his corno di bassetto on F below the line:—



tices still subsisting amongst us, were decreed to be illegal as they are sinful, we should not hear of so many shocking murders and acts of inhumanity.

There is one species of which all ranks, except the poor, stand accused. This is the horrid treatment of stage-coach horses, and travelling by post. 'How often do we see the trembling horse, 'panting for breath, come reeking into the inn-yard, and nearly ex- 'piring under the extreme exertion to which he has been driven! his 'sides bleeding with the spurs or lashes of the unfeeling post-boys! 'every tendon quivering with convulsive agony! in vain is he offered 'food, his mouth is parched with thirst and dust—water is denied 'him, because it would probably put an end to his existence, and he 'is preserved for future and constant torment!'* 'A righteous man,' saith Solomon, 'regardeth the feelings of his beast, but the wicked are cruel.'

It is a crime among the Gentoos to torture or injure an animal, and punishment is always inflicted. The lower orders in this country are cruel from mere insensibility. Butchers and drovers are an inhuman set, and the higher orders make no efforts to amend them.

Cowards are cruel; but the brave
Love mercy, and delight to save.—*Gay.*

* On Mercy to Animals, by Dr. Primatt, and Arthur Broome.

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Huber remarks that in every hive there are bees whose office it is to ventilate, and supply a current of air throughout the apartments; and this is effected by ranks of *fanners*, who, in all the passes, keep up a constant tremulous motion of their wings. If the ear is placed on the outside of the hive, you may distinguish the mezzo tones that emanate from this host of fanners, who shed a mellow music from their odorous wings, which, on listening, will be found to be in the key of F.

The writer was once placed in the gallery of the Royal Exchange, to view that hive of money-collectors in the court below. Besides the similarity of the scene, he could not but notice the similarity of sound, the buzz of the two thousand voices being perceptibly amalgamated into the key of F. Many observations have led the author to the conclusion, that the most prevailing sounds in nature are to be referred to this key. Musicians, though not aware of this curious fact, have from all time been sensibly influenced by it. Scarcely an ancient composition appears in any other key, except its relative minor, for the first hundred years of the art*.

The lively note of the cricket is greatly admired by the country people; their dull and silent

* In Queen Elizabeth's Virginal-book of four hundred folio pages, all the pieces are nearly confined to this key. There is not an instance of a sharp being placed at the clef.

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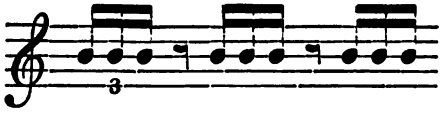
evenings are much enlivened by the chirp of this companion of the hearth. It consists of three notes in rhythm, always forming a triplet in the key of B:—

This sound, according to Kirby and Spence, is produced by the insect rubbing his legs sharply together.

The grasshopper is of the same species, but his note is less powerful. If we can believe what is related by the ancients of this delicate creature, as a race of musicians they must have greatly degenerated. Plutarch tells us, that when Terpander was playing upon the lyre, at the Olympic games, and had enraptured his audience to the highest pitch of enthusiasm, a string of his lyre broke, and a cicāda, or grasshopper, immediately perched on the bridge, and, by its voice, supplied the loss of the string, and saved the fame of the musician. In Surinam the Dutch call them lyre-players, bebecause the sound resembles those of a vibrating wire. Anacreon describes this creature as the emblem of felicity,—ever young and immortal, the offspring of Phœbus, and the darling of the Muses. The Athenians kept them in cages, for the sake of their song, and called them the nightingales of the nymphs. As in the case of birds, the males only

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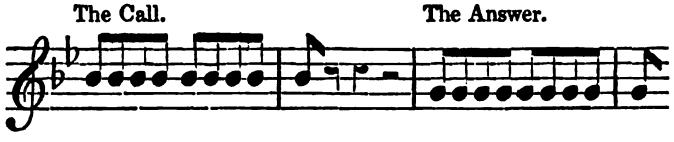
sing; hence Xenarchus used to ascribe their happiness to their having silent wives*.

Some of the smallest insects send forth noises in the night-time, which may be distinctly heard. The death-watch is a sound resembling the tick of a watch, which proceeds from a small spider. In the dead of the night, its performance much annoys you when dropping asleep. A nice ear, by attentive listening, will determine that the sound proceeds from *two* insects, probably the male and female calling to each other; as the writer detected one to be on the note B flat, and the other on G:—

In the West Indies the giant cockroach is a noted reveller when the family are asleep. He makes a noise like a smart rapping of the knuckles on a table, three or four sometimes answering each other. On this account he is called the drummer; and they often beat up such a row, that none but good sleepers can rest for them.

The gnat, for his size, produces the most powerful and audible tone. He may be called the trumpeter of the insect orchestra. The clear and well-

* Booth.

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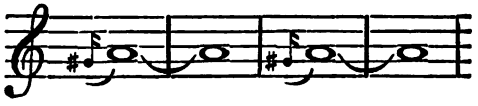
defined note which he makes, is on A in the second space.

In the night-time, on waking out of sleep, I have, at first, taken it for the sound of a post-horn at a remote distance. Had the ancients referred his note to a corresponding string upon the lyre, we should have had a clue to some of their musical scales, which at present lie hid in mystery. Naturalists differ in opinion as to the part of the insect which produces this sound.

Aristophanes, the Greek comedian, by way of ridicule, introduces Socrates debating this question with his Scholars:

ἀνήρετ' αὐτὸν Χαιρεφῶν ὁ Σφήττιος,
ὁπότερα τὴν γνώμην ἔχοι, τας ἐμπίδας
κατὰ τὸ στόμ' ἄδειν, ἢ κατὰ τοὐρρύγιον.

—Vide 'The Clouds,' line 156.

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Chapter XV.

VIOLONCELLO.

This instrument claims but little of our attention when simply performing the bass part to a composition, that being an employ too menial for an exhibition of its powers. Like the violin, its most striking properties are to be shown upon the first and fourth string. Corelli, in the whole of his sonatas, has scarcely touched the lowest chord, upon which Beethoven has wrought such dark effects*. The tone of the first string is plaintive, and full of sensibility; and, when used in solo, has a charm of voice that is delightful. The writer was present at a grand ballet in the Academy of Music at Paris, in which the twelve violoncellos took the air in all the minor movements, accompanied by the violins, violas, and double basses. The effect was singularly beautiful, and not to be described for its touching melancholy.

* Cherubini has a most striking passage for the lowest string in the overture to *Les deux Journées.*

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Though England has been long celebrated for its violoncello performers, we have not yet produced an artist that has drawn out the true genius of this instrument. The brilliant execution of Crosdill cannot be forgotten, and Lindley stands unrivalled. Of all the foreigners who have visited this country, not one has ventured to remain to dispute the palm with him for tone and execution. With a force and energy unexampled, his style is yet deficient in that grace and tenderness, which is the natural language of the instrument. In the hands of old Cervetto we hear more of these tones, which incite us, like the tones of the human voice, interlaced with the most graceful arpeggios*.

The writer once heard from a young Frenchman a quintetto of Boccherini, touched with such an exquisite bow and depth of feeling, as nearly to move his listeners to tears. How much these effects are enhanced, when music of this plaintive kind is unexpectedly heard amid stillness and repose! On our road to Scotland, we changed horses, in the dead of the night, at Barnsley. No sooner were our ears relieved from the rumble of the carriage, than we were greeted with the 'sounds of sweet 'music.' It was the waits; a little band of stringed instruments parading the market-place, performing

* His father first brought the violoncello into notice in this country, and lived to the age of a hundred-and-one. The present Cervetto is ninety; and still retains a mastery over the instrument.

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that beautiful minuetto of Haydn, No. 29*, in which the plaintive note of the violoncello threw a mournful gaiety over their nightly serenade. What sympathy! what a tone of regret! heard at such an hour! Sounds like these can never be forgotten!

* The next plate.

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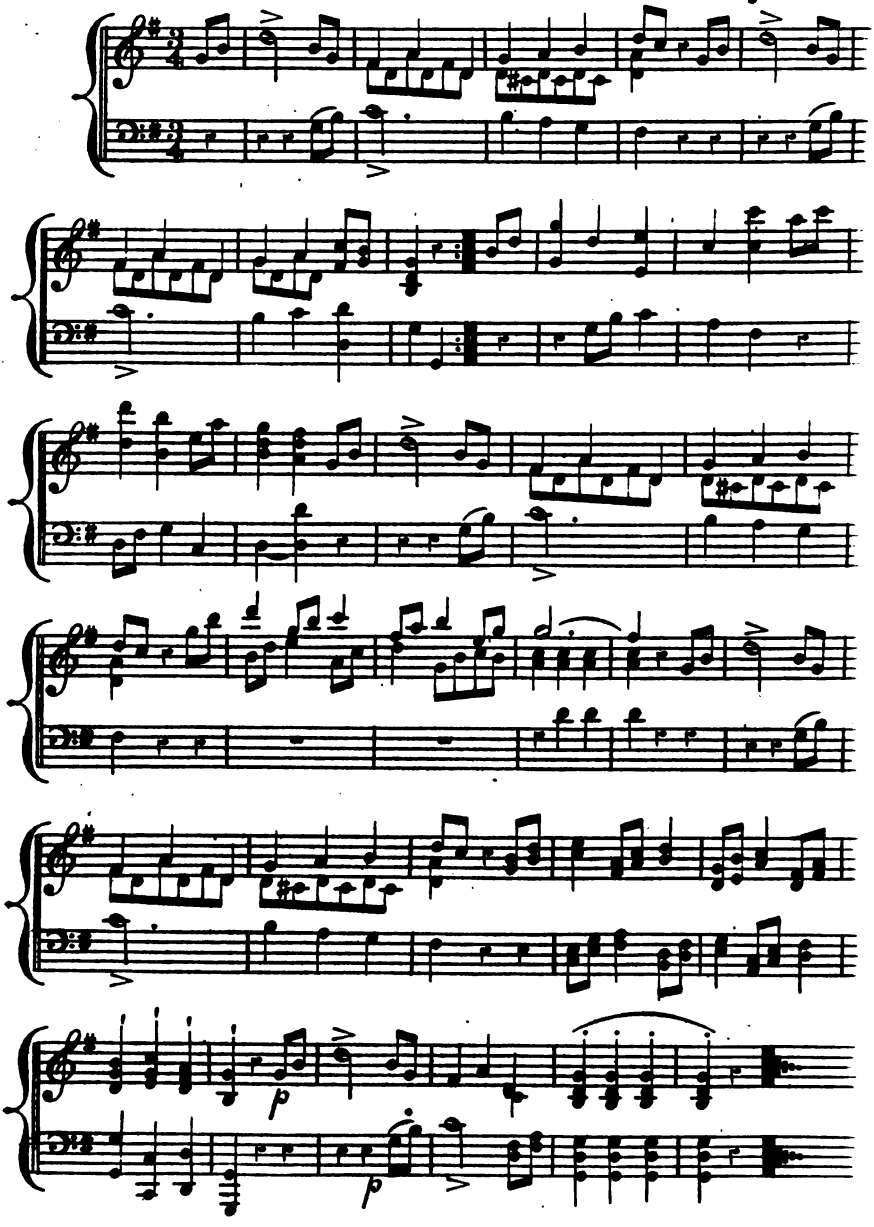
MINUETTO. No. 29.

(Haydn.)

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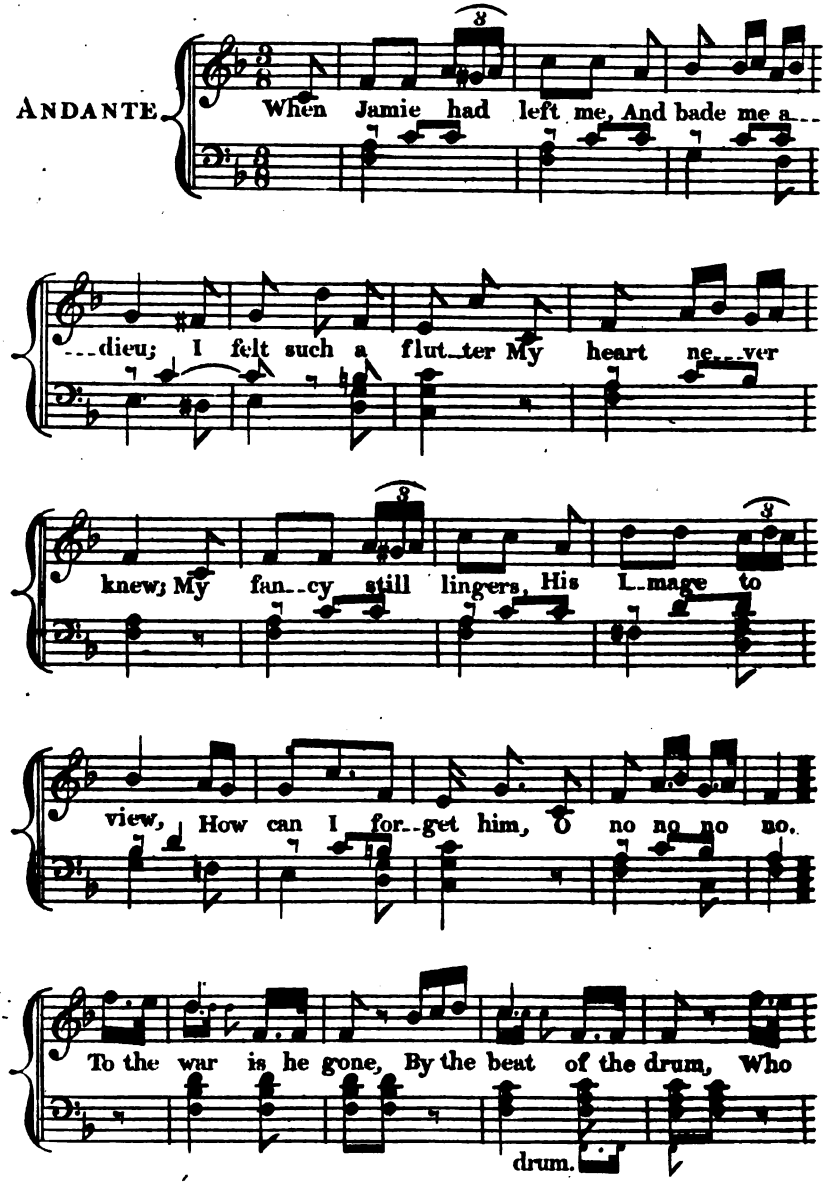
BALLAD.

ANDANTE.
When Jamie had left me, And bade me a...
...dieu; I felt such a flut...ter My heart ne...ver
knew; My fan...cy still lingers, His L...mage to
view, How can I for...get him, O no no no no.
To the war is he gone, By the beat of the drum, Who
drum.

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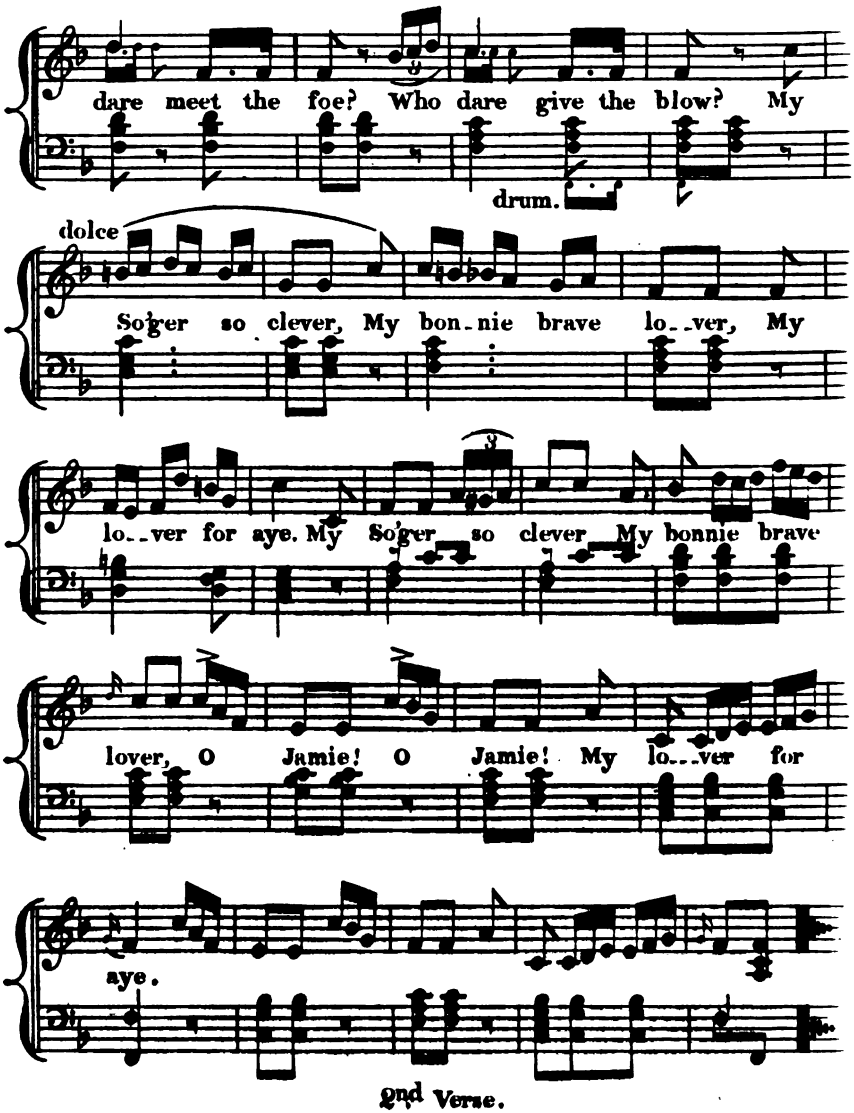
dare meet the foe? Who dare give the blow? My
drum.
dolce
So'ger so clever, My bon-nie brave lo--ver, My
lo--ver for aye. My So'ger so clever My bonnie brave
lover, O Jamie! O Jamie! My lo--ver for
aye.

2nd Verse.

My Mither would ha' me
Forsake him I know;
And marry another,
But no no no no;

Tho' Jamie has neither
Gude houses or land;
Yet Jamie's becoming,
I'll gie him my hand.
To the war &c.

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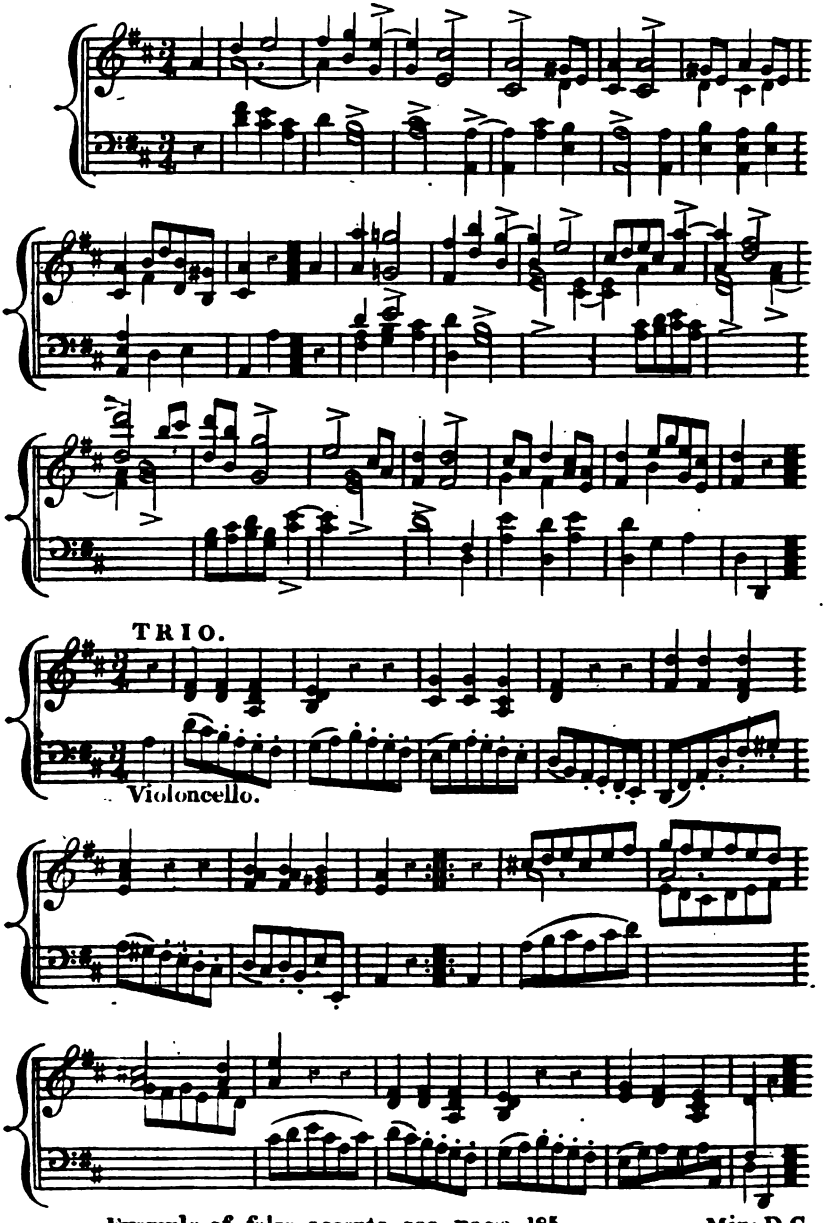
MINUETTO ALLA ZINGARESSE. No. 34.

Example of false accents, see page 185. Min: D.C.

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Chapter XVI.

ON BELLS.

There are very few persons who are not affected by the sound of bells. Of all musical sounds they are among the first that present themselves to our attention; and for that reason they make a deep impression upon us. When heard at a distance, they fall with a delightful softness upon the ear; and, in the midst of rural scenery, they powerfully excite the imagination, and recall the most pleasing scenes of our youth.

> So have I stood at eve on Isis bank,
> To hear the merry Christchurch bells rejoice;
> So have I sat, too, in thy honour'd shades
> Distinguish'd Magdalen, or Cherwell's banks,
> To hear thy silver Wolsey * tones, so sweet;
> And so, too, have I paused and held my oar,
> And suffer'd the slow stream to bear me home,
> While Wykham's peal along the meadows ran.—*Hurdis.*

It is probable that some of the pleasure we derive from music, may be traced to these early impressions; and that joy or sadness, which certain strains create in us, may be referred to such recollections of our youth.

Every one must have remarked the cheerful gaiety of some bells, and the mournful tone of others. Who can have listened to the succession of five, without feeling their touching melancholy!

* Cardinal Wolsey gave these bells.

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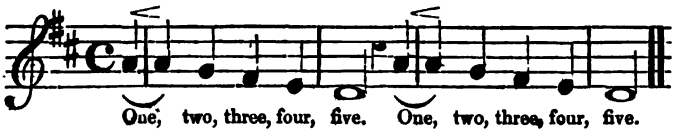
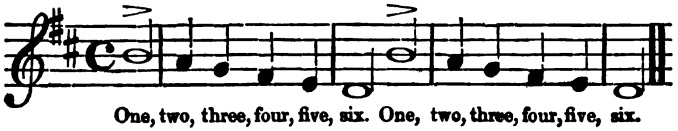
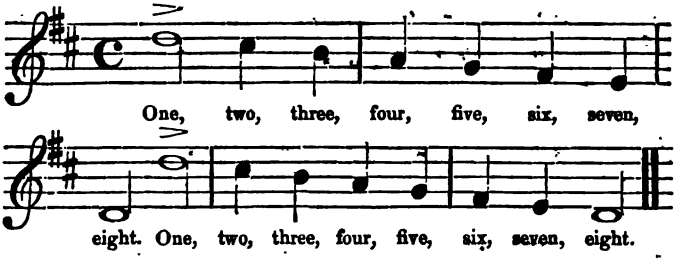
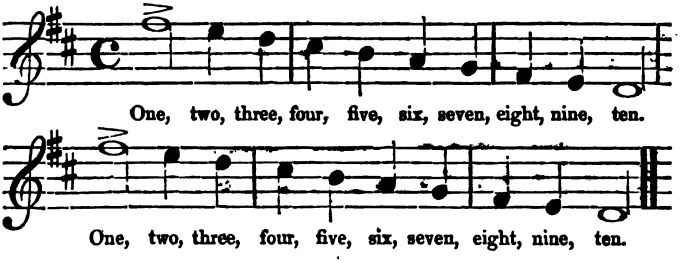

or not have noticed that tone of regret we hear in the village peal of six!

How delightful at eventide to hear their plaintive song! If we would shun these mournful sensations, and court a livelier strain, we must seek the cheerful peal of eight:

or that of the sprightly ten, warbling forth their notes of joy:

Those evening bells, those evening bells,
How many a tale their music tells,
Of youth and home, and that sweet time
When last I heard their soothing chime!

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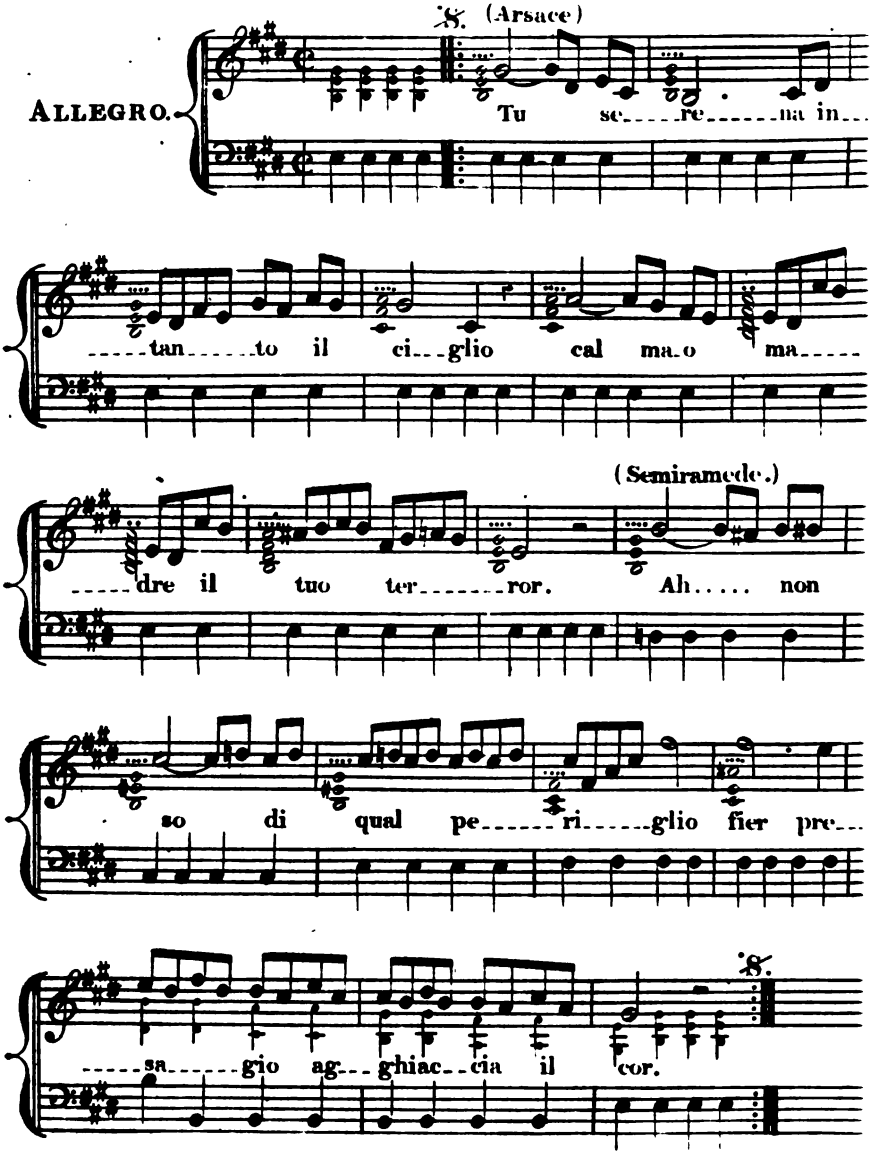
(Arsace)
ALLEGRO.
Tu se re na in
tan to il ci glio cal ma o ma
(Semiramede.)
dre il tuo ter ror. Ah non
so di qual pe ri glio fier pre
sa gio ag ghiac cia il cor.

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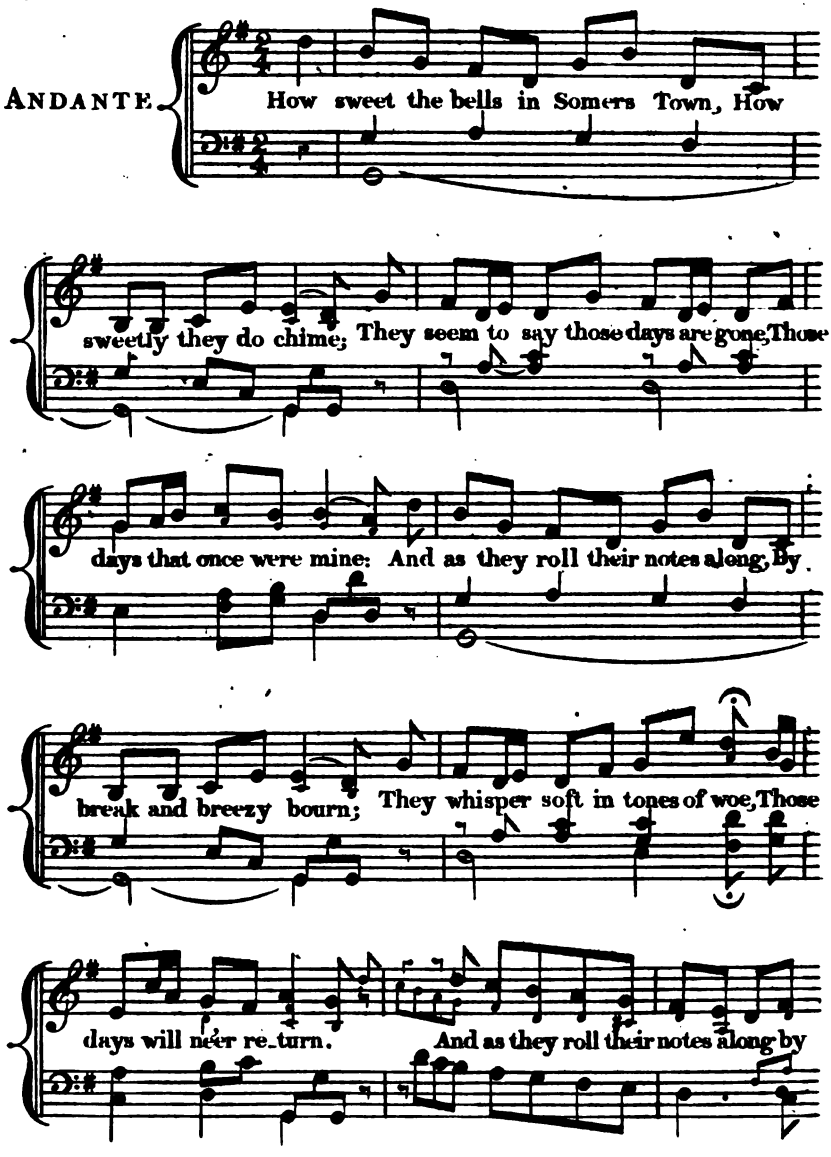
VILLAGE BELLS.

ANDANTE.
How sweet the bells in Somers Town, How
sweetly they do chime; They seem to say those days are gone, Those
days that once were mine: And as they roll their notes along, By
break and breezy bourn; They whisper soft in tones of woe, Those
days will ne'er re-turn. And as they roll their notes along by

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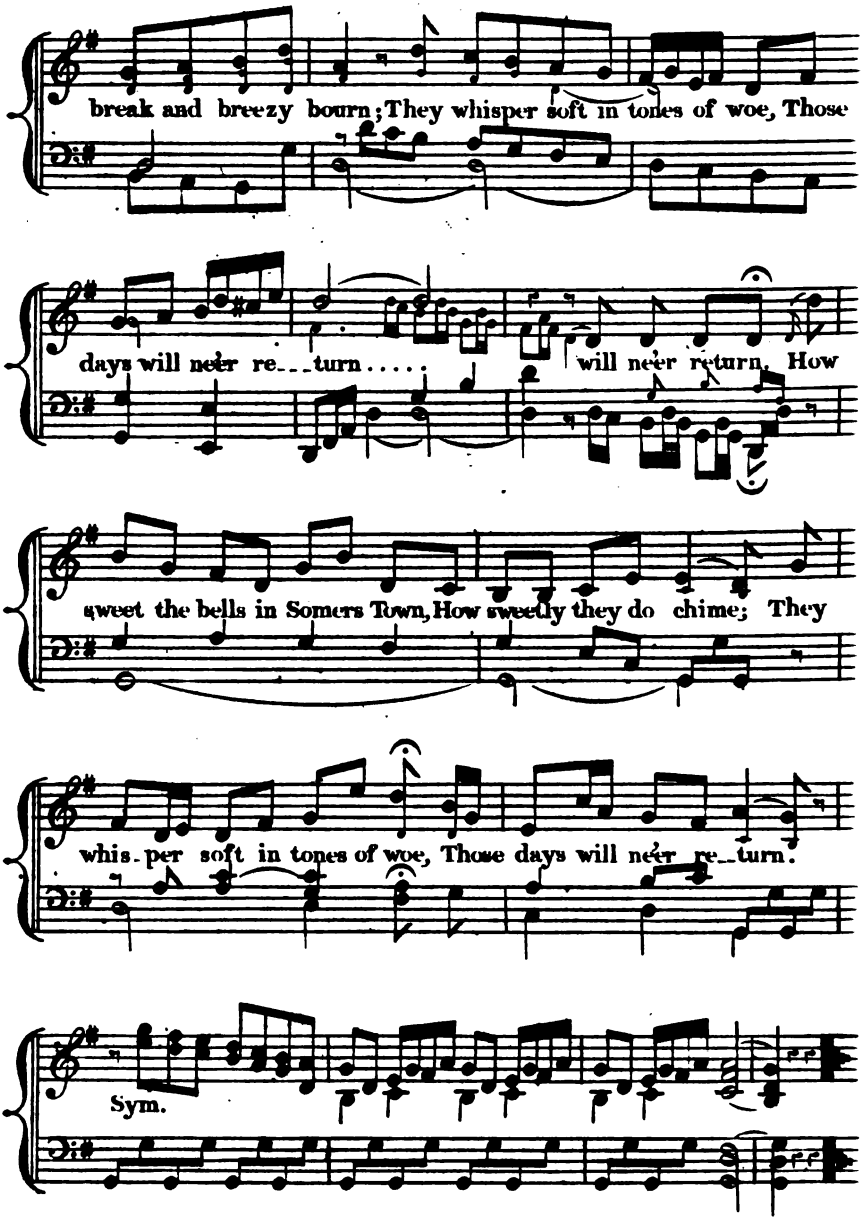
break and breezy bourn; They whisper soft in tones of woe, Those
days will ne'er re___turn.....
will ne'er return. How
sweet the bells in Somers Town, How sweetly they do chime; They
whis-per soft in tones of woe, Those days will ne'er re__turn.
Sym.

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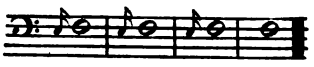
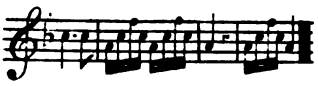
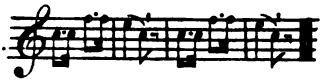
Birds & Animals.

Bee.

House Fly.

Bird.

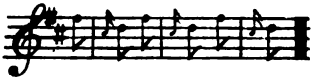
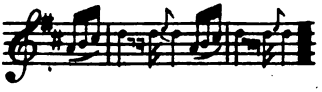
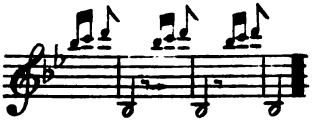


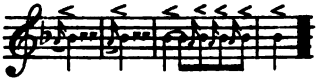
Cow.

Bantam.

Child crying.

Game Cock.

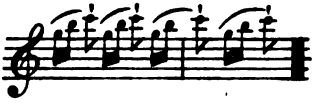
Pea-Hen.

Bird.

Dove.

Ass.

Bark of a Dog.



Whinney of a Horse.

Howl of a Dog.

Bird.

Dove.

Bark of a Dog.

Cow.

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Changes rung upon bells are not so pleasing as they might be. Sounds following each other at random can never make agreeable music. We might as well expect an agreeable language or picture from the casual change of sounds or colours. By the hand of a composer they might be so constructed, that instead of a senseless jargon, our ears might be treated with an agreeable melody*.

From the ringing of bells we derive an expression in music, of all others the most delightful, that increasing and dying away of the sounds, as they are wafted to or from us by the breeze. It is only in an upland country that we can enjoy these sublime effects—where their tones wind round the hill, or down the woodland vale. How their voices come swelling upon the ear, like the revelry of friends! but no sooner heard, than the wind has swept them away, and they retire in the faintest whispers. These effects are poetic, and will touch the feelings as long as sounds remain.

* The following table will show the wonderful variety which the changes in bells afford to melody; by which it appears that eight notes will furnish 40,320 different passages, and twelve notes 479 millions; upon the calculation of ringing 720 changes in an hour, it would require an incessant ringing of seventy-five years to complete that number! In this infinite variety many peals might be chosen that would be new and highly pleasing.

Bells.	Changes.
2	2
3	6
4	24
5	120
6	720
7	5040
8	40,320
9	362,880
10	3,628,800
11	39,916,800
12	479,001,600

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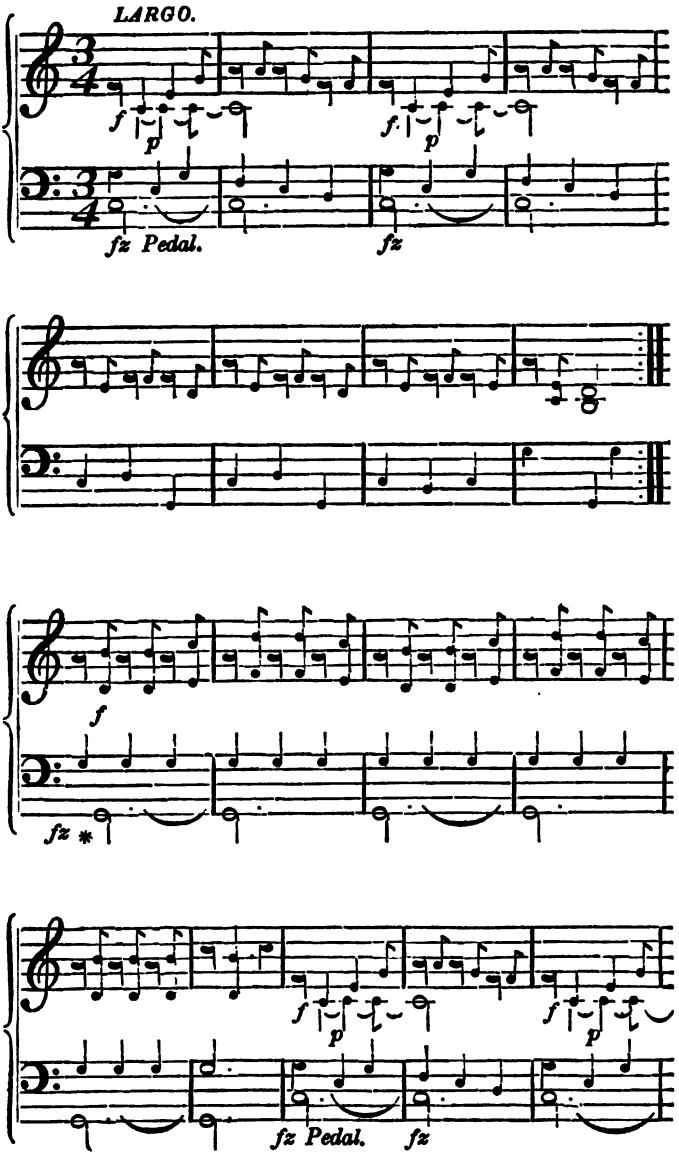
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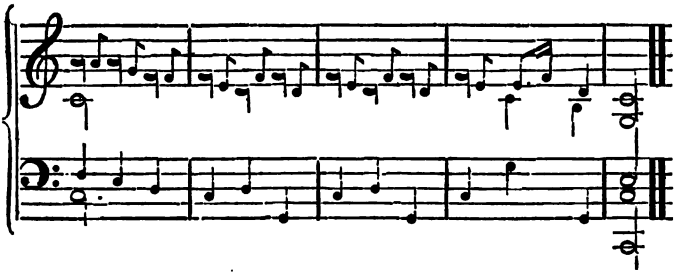
Bells had their origin in China; and, like the ancient gong, are principally made of copper, richly ornamented with inscriptions inside and out. As their use was to dispel and clear the air of evil spirits, they were made of the most enormous size. The Russians adopted them in the tenth century, and their famous bell at Moscow, weighing forty-three thousand pounds, when put into motion, would agitate the air of the surrounding country for forty miles. This notion of their efficacy brought them to England soon after the Conquest; and, from our old records, we learn that the tolling of a bell kept the spirits of darkness from assaulting believers; it dispelled thunder, and prevented the devil from molesting either the church or congregation—hence the bells were rung with due ardour and devotion in the time of storms*. To in-

* The clerke doth all the bells forthwith
At once in steeple ring,
With wond'rous sound, and deeper farre,
Than he was wont before;
Till in the loftie heabens darke
The thunder bray no more.

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sure these valuable services, many, in the dark ages, were induced to bequeath property for the support of favourite bells, which were rung at their funeral, to the discomfiture of the arch-fiend, whose attempts to get possession of the soul of the deceased were paralysed by the hallowed sound*. In Paris there is a bell of enormous size, two notes lower than great Tom of Lincoln. The catholics† have a great reverence for their sounds. The writer was present once at the *Fête Dieu*, in Notre Dame, and witnessed an exhibition of this kind. Upon the Host entering the church, the congregation were greeted with eight military drums, keeping up an incessant roll as they marched up the aisle with a detachment of soldiers. Then came the priests and choir-men, straining their throats—the great bell tolling its double F below the line, in concert with all the small fry of the steeple. Next, in succession, came a military band with gongs and clashing cymbals—soldiers grounding their arms—the stupendous organ from on high pouring down upon this terrific din every note within its compass. Such was the accumulated noise, that it was impossible to make yourself heard

* The passing-bell is a relic of this custom.

† Upon the destruction of the monasteries, it is recorded of a friar, that he regretted nothing so much as the loss of a favourite bell; which, after diligent search, he found had been removed to a village church, where he submitted to become a common labourer, that he might end his days within hearing of it.

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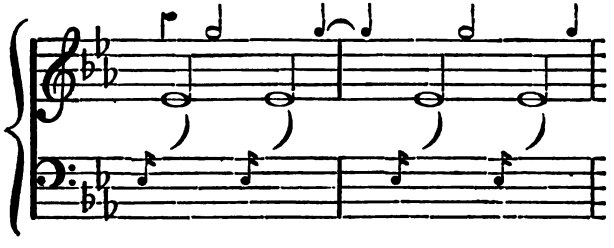
to a bystander, though you shouted in his ears! When the uproar had a little ceased, we listened to the more grateful sound of the mass, which was performing in a distant part of the cathedral.

Bells are heard to the greatest advantage early in the morning, when the air is still, and the ear has been refreshed by sleep*. The notion of their sounds being much enhanced when situated near to water, wants no confirmation, when we recount the case of the sentinel, who was charged with sleeping upon his post on the ramparts of Windsor castle. The life of this man was saved, by the extraordinary circumstance of his having heard, at midnight, St. Paul's clock strike thirteen, when it should have struck only twelve. The fact was proved by several witnesses, although the distance apparently would have rendered the circumstance impossible†. It was supposed that the course of the river, and

* In the stillness of the morning, the harmonic sound is heard on the five o'clock bell at Leicester, syncopating with the key note, as distinctly as the note itself.



† Dr. Clarke, in sailing from Asia Minor to Egypt, heard the sound of a sea fight at the distance of one hundred and thirty miles.

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the stillness of the night, assisted the conveyance of the sound, which, like a miracle saved the delinquent from death*. The Hollanders exhibit the most enthusiastic fondness for bells—every church and public building is hung round with them in endless variety; and as this music seems to be the national taste, they are never left at rest. They are kept striking and chiming every quarter of an hour the day through; but this is not enough:—on the Stadthouse, a performer is stationed, to play to the market-people a superior sort of bell-music upon the *carillons*. This is done by a contrivance similar to the keys of a piano-forte, which the carilloneur strikes with all his might, though an Herculean task, often with science and dexterity. In Amsterdam, it is thought, not less than a thousand bells are kept constantly ringing, which create such an incessant jingle, as to be intolerable to strangers, and enough to distract the ears of any one but those of a Dutchman†. It is extraordinary, that a people, so grave and thoughtful, can feel amused

* Captain Parry speaks of the great distance sounds could be heard during intense cold. 'We often heard people distinctly converse in a common tone of voice at the distance of a mile;' but may not this striking effect be partly attributed to the even and glassy surface, there being no objects to interrupt the undulations of sound, as well as the density of the atmosphere?

† The Dutch, who were once the greatest traders in Europe, imported their tulips and taste for gardening from China—as well as their canals—the form of their pavilions and pagoda roofs, and probably their fondness for bells.

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with such a senseless jargon as this confusion produces. Fortunately for us, our bells in England are of a more sombre cast, and are found of great use in proclaiming the hour in large and populous cities*. St. Paul's has a fine tone upon the chord of B flat, which tone, at its birth, was denominated the note C; our scale having risen so much since that time, as apparently to sink the bell a note below the present C. The finest bell in England is great Tom of Lincoln, considerably older than St. Paul's, so much so, that this bell, which was originally C, has sunk to A upon the lowest space. The elevated situation of this bell gives it an horizon of nearly fifty miles in every direction. It is never rung, lest it should bring down the steeple in which it hangs, and never tolled but upon the death of a royal personage. When rung in this partial way, its tones roll over the surrounding distance with a sublime effect.

Oft on a plat of rising ground
I hear the far-off curfew sound,
Over some wide-water'd shore,
Swinging slow with sullen roar†.

* The want of large bells to strike the hour in the modern parts of London, is an inconvenience every one feels. There is not a bell at the west end of the town, that is large enough to be heard at the distance of five hundred yards.

† This famous bell, the note of which was like the chord of

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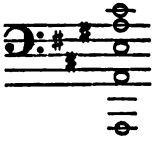
The days of prejudice and ignorance are past, and bells are no longer used for the purposes of craft, or regarded with religious awe.

A upon a full organ, lately fell from its support, and was destroyed:—

A bell, similar to Tom of Lincoln, is that which Purcell has celebrated in his catch of '*Gabriel John*,' some curious remarks upon which, by Dr. Parr, and addressed to the writer, are extracted from a letter written by that learned divine, to Dr. Hill, of Leicester:—

'There is a piece of vocal music which I have often joined in singing with minor canons, and other musitianists at Norwich, part of the words, and indeed all I remember, are these:

Under this stone lies Gabriel John,
Who died in the year one thousand and one.

We were contented with the sounds, which, to say the truth, were sweet and plaintive; but, like good catholics, we never inquired into their meaning, nor had any notion of history in the choice of the words "Gabriel John," nor any metaphysical puzzles whether Gabriel and John implied one person, or more than one.

'The Christian baptism and nomination of bells is an old practice. Thus you have heard of Tom of Lincoln, and Bell Harry at Canterbury, which stands on the outside of the middle and highest tower, and which calls together the congregations. And thus, in the plenitude of my antiquarian learning and my ecclesiastical orthodoxy, I have put brazen tablets upon my eight parish bells at Hatton, in the following order:—Philip, James, Matthew, Mark, Luke, John, Peter, Paul. And now you are prepared for the evolution of the mysterious words "Gabriel John." Between Christ Church College, Oxford, and the river Thames, was formerly a celebrated abbey, called Osney Abbey; and in the tower of the said Osney Abbey were six bells, of which the fifth was named Gabriel, and the sixth John. John being

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Though introduced under the frauds of religion, they remain a harmless relic of superstition and folly; and the same sounds which filled the peasant and votary with fear in a dark age, now form the pious and mirthful strains of an enlightened community.

the tenor bell, probably gave the key-note to this piece, upon the principle that 'D gave the key note to "*Hark! the bonny Christ Church bells**." In the Encyclopedia, these bells are mentioned as being very famous; their several names were, Douce, Clement, Austin, Haubiler, Gabriel, John. Tell friend Berry, that I am a faithful and zealous believer in the effects which ecclesiastical history ascribes to the power of these sacred vessels.

'Laudo Deum verum, plebem voco, conjugo clerum,
Defunctos ploro, pestem fugo, festa decoro.
Funera plango, fulgura frango, Sabbata pango
Excito lentos, dissipo ventos, paco cruentos.'

* Here Dr. Parr is mistaken. The key of Christ Church bells is in C, and was composed by the eloquent and learned Dean of that college, Dr. Aldrich; and, no doubt, represents the tone of the bells at that time, 1689.

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Chapter XVII.

HAUTBOY, OR OBOE.

In the voices of the wind instruments, we may notice a marked distinction of accent, upon which their character chiefly depends. This is produced by the formation of the mouth-piece with which they are blown. The meek tone of the oboe is unlike the energetic voice of the clarionet, or the soft tones of the flute; and the fire of the trumpet bears no resemblance to the mellow notes of the horn. Hautbois is a French word, signifying *high wood*, a term describing the pipe which plays the highest part in the band; but since the flute has been called upon to perform its notes in altissimo, this is no longer the case, and, in rank, the oboe takes its station below that of the flute. For a century, the oboe was a mere lackey, or helper*, to the violin; and, in loud music, its *biting* tones were sensibly heard, and increased the sound, but since it has risen to the rank of a solo instrument—seldom more than two are admitted into the

* In the year 1791, forty of these instruments were assembled and performed together in the band at Westminster Abbey.

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largest bands. Not so joyous as the clarionet, or piercing as the high notes of the flute, it is more adapted to passages of tender expression.

The pitch of its voice lies between these instruments, and its written part occupies the second stave in the score. In the hands of the academician Cooke, the neatness of its articulation surpasses that of any other instrument. Rossini has availed himself of its artless simplicity to beautify his sprightly compositions. Sometimes he combines it with other instruments in the unison, or the octave, producing a compound sound, novel and charming.

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Chapter XVIII.

SINGING OUT OF TUNE.

It is a remarkable circumstance, that many of the greatest vocalists of the age have been justly charged with the occasional fault of singing out of tune. That persons, who have taken so much care in their musical education, and who have spent their lives in pursuit of the art, should fall into an error of such magnitude, is somewhat curious and unaccountable. This want of correctness is generally imputed to a defect in the ear; but, with persons so instructed, surely this cannot be the case. We have seen that the ear may be trained to any purpose, and that, by practice, its discriminating power can be carried to the greatest height; from which we might infer, that professional singers are the last persons we should have to complain of in this particular. May we not then reasonably conclude, that the want of this correctness does not arise solely from a defect in the ear? The points of inaccuracy with the singer are generally, if not always, upon the 3d, 5th, and 8th of the key. These intervals, being the same as those

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of the speaking voice, which we utter instinctively, make us careless in producing them; but the other notes of the scale require an operation of the mind, and a peculiar formation of the voice, to produce them—hence they are always more correctly given.

As a proof of a great disposition in the voice to give the harmonic intervals too flat, we may try the experiment of raising the 5th, upon the key-note in the ordinary way; afterwards, by first glancing the voice upon the 6th, as an appoggiatura note and then descend upon the 5th, we shall find that we make it much sharper this way than the other. This mode of acquiring a *point d'appui* in attacking an interval, will, with many voices, ensure a correct intonation.

It will sometimes happen that the key of the piece may be rather above, or below, the natural pitch of the singer's speaking voice. If it is a trifle sharper, the most correct singer will feel a distress in making the harmonic intervals in tune; but if below, the inattentive performer, who has the fault of singing too flat, in this instance, probably, will sing too sharp. Persons who sing carelessly, and do not sufficiently attend to the instruments, on dropping the voice into a degree of softness, frequently sing too flat; and, on the contrary, upon bursting into a *forte*, they become too sharp—upon the same principle as blowing with great force into a wind instrument renders the

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notes sharper*. In either case the ear is not in fault; it is the singer, who neglects to use his ears upon such occasions. Persons accustomed to sing on a stage, are liable to sing flatter in a concert-room. This arises from the circumstance, that the sounds from an orchestra at the back of us, come upon the ear with a more obtuse and dead effect, than those in front; which may be accounted for by the shape of the external ear, which is ill adapted very nicely to appreciate sounds behind us.

Prima donnas often augment these ill effects, by wearing articles of dress that cover their ears. When fashion interposes these muffles, a depression of voice is an inevitable consequence.

The inanimate posture of the theatrical singer in a concert-room, often proves another cause for the depression of the voice. How can the exuberant sallies of a bravura be executed in the still life of a lady standing, with downcast look, by the side of the piano-forte? Such music must ever be performed with an unmeaning effect. There wants the action and bustle of the stage, as a stimulus to the voice, to keep it up with vigour.

Words operate powerfully in distorting the voice When a broad and open vowel, like the word *all*,

* A similar effect takes place on the violin; some persons by their vigour of play in loud passages, press their fingers down with greater force upon the string, by which the ends of the fingers are extended, and the consequence is, the notes are sharpened.

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comes upon any one of the harmonic tones, the throat is widened too much for the right production of the sound; and, without due care, the note will be made too flat. The same tone being connected with a more slender word, would run no risk of being sung out of tune. So the syllables used in solfaing, pronounced *mee* and *see*, assist the voice in making those notes sufficiently sharp.

A depression of spirits will cause a considerable laxity of the vocal organs, consequently a flattening of the voice. Mr. Bartleman, who never sung a note out of tune, once, in the presence of the writer, struggled through a song with much pain and difficulty, obviously from this cause; but such was the close attention and severity of his ear, that he resorted to every method of keeping up his voice—such as turning his head, or twisting it a little on one side (which had the effect of narrowing the throat)—the poking out of the chin—indeed any expedient rather than deviate from an accurate intonation.

To correct these evils, which beset the voice and perplex the singer, the first thing is, to listen, and compare attentively, the tone we are making with that of the instruments. Besides the intervals, upon which we have cautioned the singer, we may mention the 7th, or *half note below the key*, which forms the major 3d to the dominant*. In ascend-

* The dominant is always the fifth note above the key note.

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ing, this interval should be made as sharp as possible; and, in descending, it should be drawn so close to the tonic, as to partake of a *whining* or crying tone. To effect this, the singer must have recourse to the *pinching* of the voice, which is readily done by contracting the aperture of the throat*; by this means any note may be brought into tune.

* The sounds of the human voice are formed in the *larynx*, which is situated immediately above the windpipe; and the notes of the musical scale are produced by the combined action of the muscles upon certain membranes in the interior of the larynx, which form an aperture called the *rima glottidis*. In the higher notes of the scale, this aperture is proportionably contracted, and in the deeper intonation, the membranes are relaxed, and the aperture enlarged. The office of the glottis in singing, is the same with that of the reed in a wind instrument; and the muscles are made to act upon it with such precision and agility, that it surpasses the most expressive instruments in rapidity and neatness of execution.

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Chapter XIX.

PSALMODY.

Martin Luther, about the year 1517, first introduced metrical psalmody into the service of the church, which not only kept alive the enthusiasm of the reformers, but formed a rallying point for his followers. This practice spread in all directions; and it was not long ere six thousand persons were heard singing together at Paul's Cross in London. Luther was a poet and musician; but the same talent existed not in his followers. Thirty years afterwards, Sternhold versified fifty-one of the psalms; and in 1562, with the help of Hopkins, he completed the psalter. These poetical effusions were chiefly sung to German melodies*, which the

* 'These ancient airs, so expressive of religious solemnity, were 'originally applied in the French court to licentious songs, and the 'hundredth psalm, written long before Luther's time, was a love 'ditty. The Queen of Henry II. sung her favourite psalm, "*Rebuke 'me not in thy indignation*," to a fashionable jig; and Anthony, 'King of Navarre, sung "*Stand up, O Lord, to revenge my quarrel*," 'to the air of a dance of Poitou. This infectious frenzy of psalm 'singing at length reached our island, and Sternhold, an enthusiast 'in the reformation, being much offended at the lascivious ballads 'which prevailed among the courtiers, with a laudable design to

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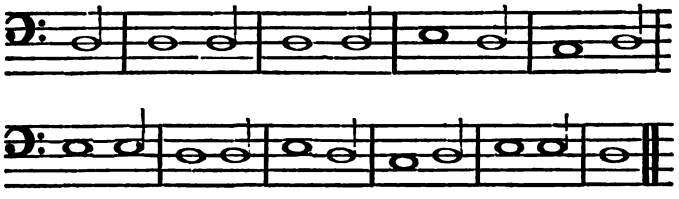
good taste of Luther supplied: but the Puritans, in a subsequent age, nearly destroyed these germs of melody, assigning as a reason, that music should be so simplified as to suit all persons, and that all voices may join.

As a specimen of puritanical gaiety, we copy the following strain from Dr. Burney.

Since this time, psalmody has ever proved a bond of union among Christians; yet as it forms no part of the established church, it has received but little improvement from our able church professors, and its progress has been left in the hands of illiterate musicians.

As the service of the church can only be performed in cathedrals, where there is an efficient choir, sacred music must be altogether excluded in the parish church, unless it be introduced in the way of psalmody. But no good psalmody can pos-

'check these indecencies, provided the courtiers with his psalms,
'"thinking thereby," says Anthony Wood, "that they would sing
'"them instead of these sonnets; but they did not." At one time,
'such was the rage, that psalms were sung by soldiers on march and
'parade, and at lord mayors' dinners, and city feasts.'

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sibly take place, till the doggrel lines of Sternhold and Hopkins are removed, and something like poetry placed in their stead*. Dissenters have greatly surpassed the church divines in furnishing poems for this part of our worship. The psalms as translated by Watts, Cowper, and Mrs. Steel, are euphonious, sweet, and flowing; but those by Tate, Merrick, and even the pious Doddridge, by their ill chosen words, refuse all alliance with musical sounds. Had the poetry of Watts called forth the strains of the royal organists Croft, Green, and Boyce, we should have had a psalmody that would have lived for ages; instead of which, the piety of the Nonconformists has been married to the most unholy strains, and we have been deluged with a psalmody composed of light and impious trash.

As an instance, we may quote the following strain from an expensive work, published by a person of character, but, upon this subject, certainly possessing not the least sense of propriety; we have the

* Besides that disagreeable hissing which takes place in our psalmody before alluded to, it has been remarked, that when the clerk gives out the psalm, a general fit of coughing takes place, as a clearing up previous to holding forth. In a French church, a general blowing of the nose is the first operation to clear away the snuff, that being the organ through which they commonly chant. Larriveè, one of their principal singers, was remarkable for this horrid defect. A wag who heard him for the first time, exclaimed, 'Voila un nez qui a une belle voix;' (that nose has a fine voice.)

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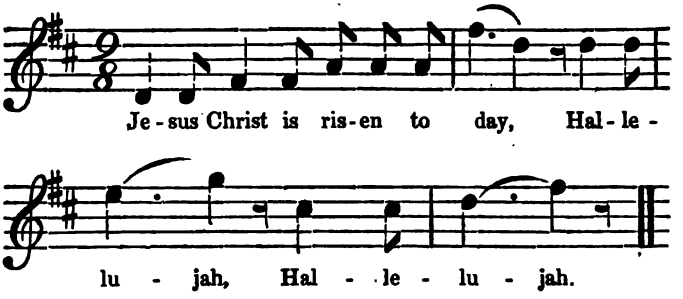
words of the Easter Hymn affixed to the Tyrolese Waltz:

To correct such levity and want of reverence, the author of these essays had the sanction of the late king, George IV., to make a selection of the best poetry, conjoined to the finest music, as a standard book of psalmody, which has been published under the title of the *Sacred Melodies;* but another age must pass away before the divine strains of Haydn, Mozart, and Beethoven, can be appreciated by a taste so low as that which at present prevails in our churches.

From these two hundred and twenty pieces, chiefly taken from these authors, we select the following.

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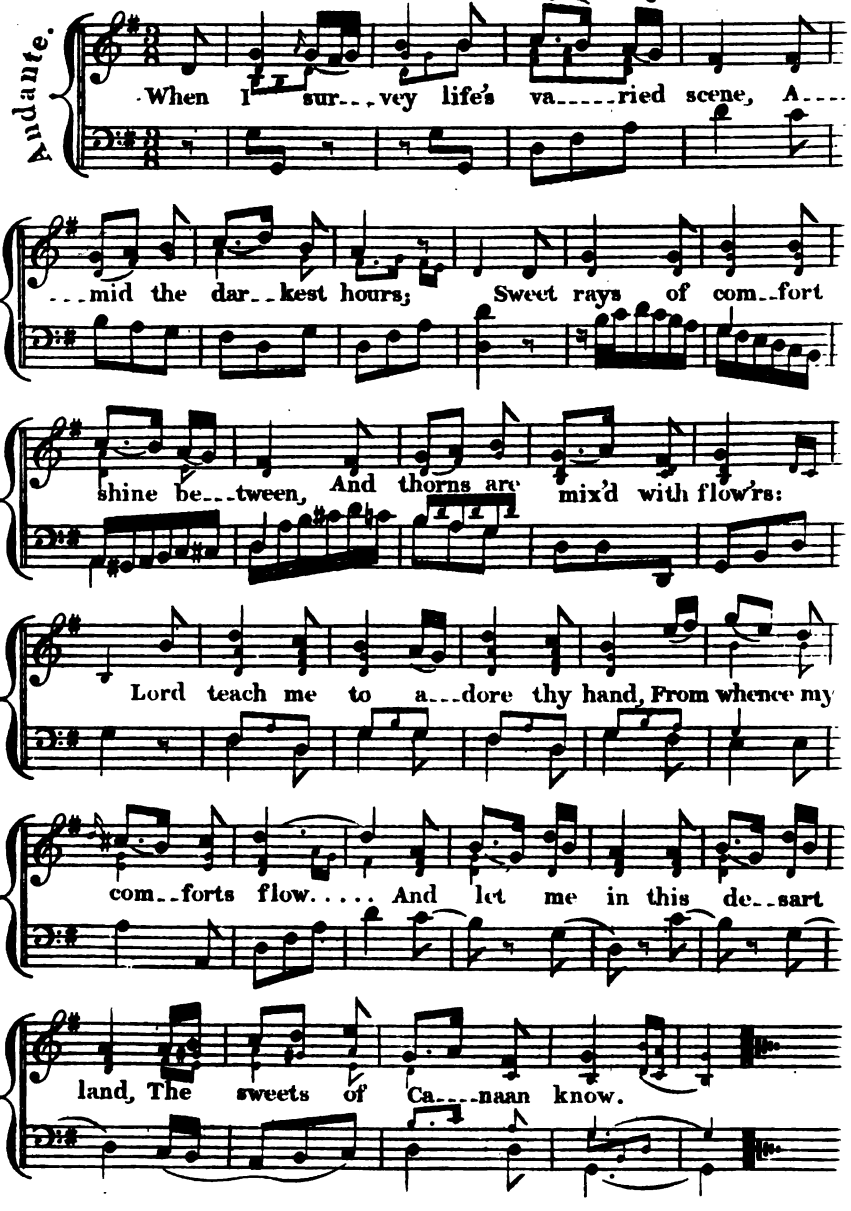
SACRED MELODY.

from Vol: 1. Subject Beethoven.

Andante.
When I sur...vey life's va.....ried scene, A....
...mid the dar..kest hours; Sweet rays of com..fort
shine be...tween, And thorns are mix'd with flow'rs:
Lord teach me to a...dore thy hand, From whence my
com..forts flow..... And let me in this de..sart
land, The sweets of Ca....naan know.

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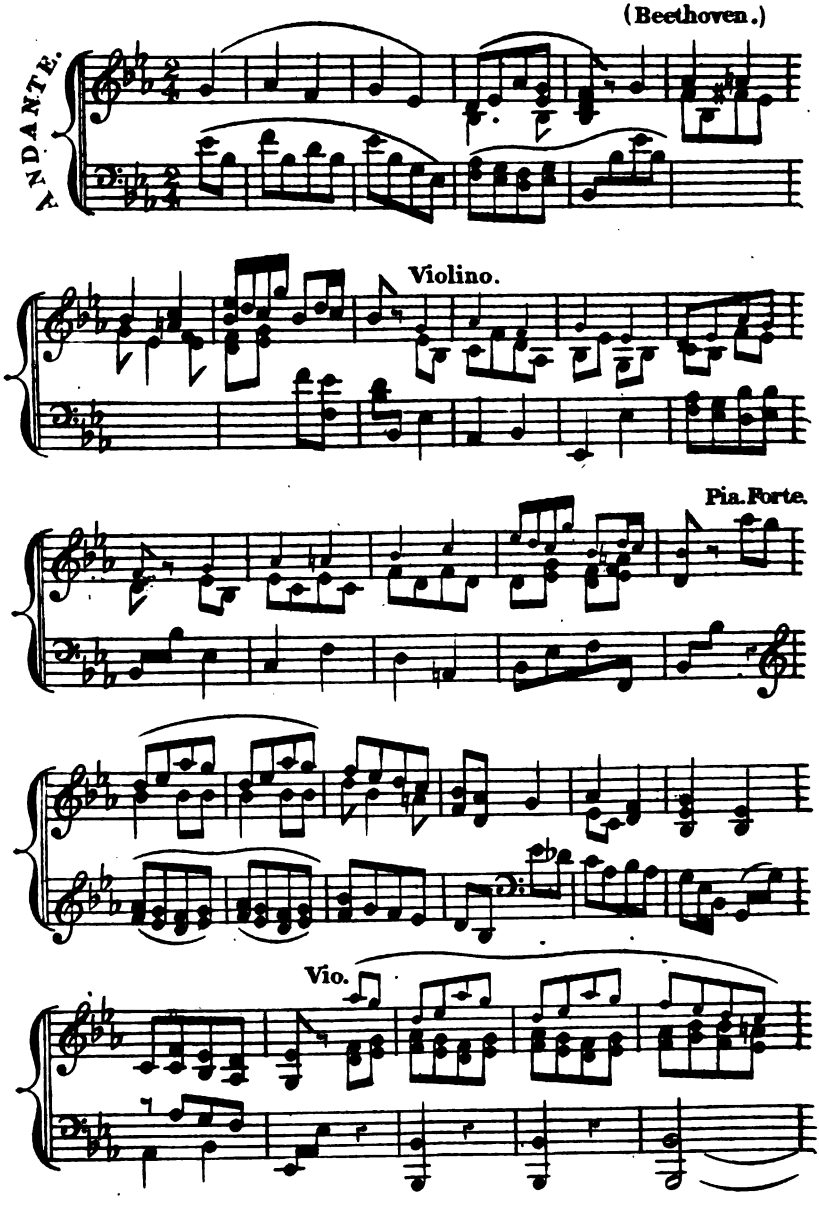
CANTABILE_ from TRIO Op: 1.

(Beethoven.)

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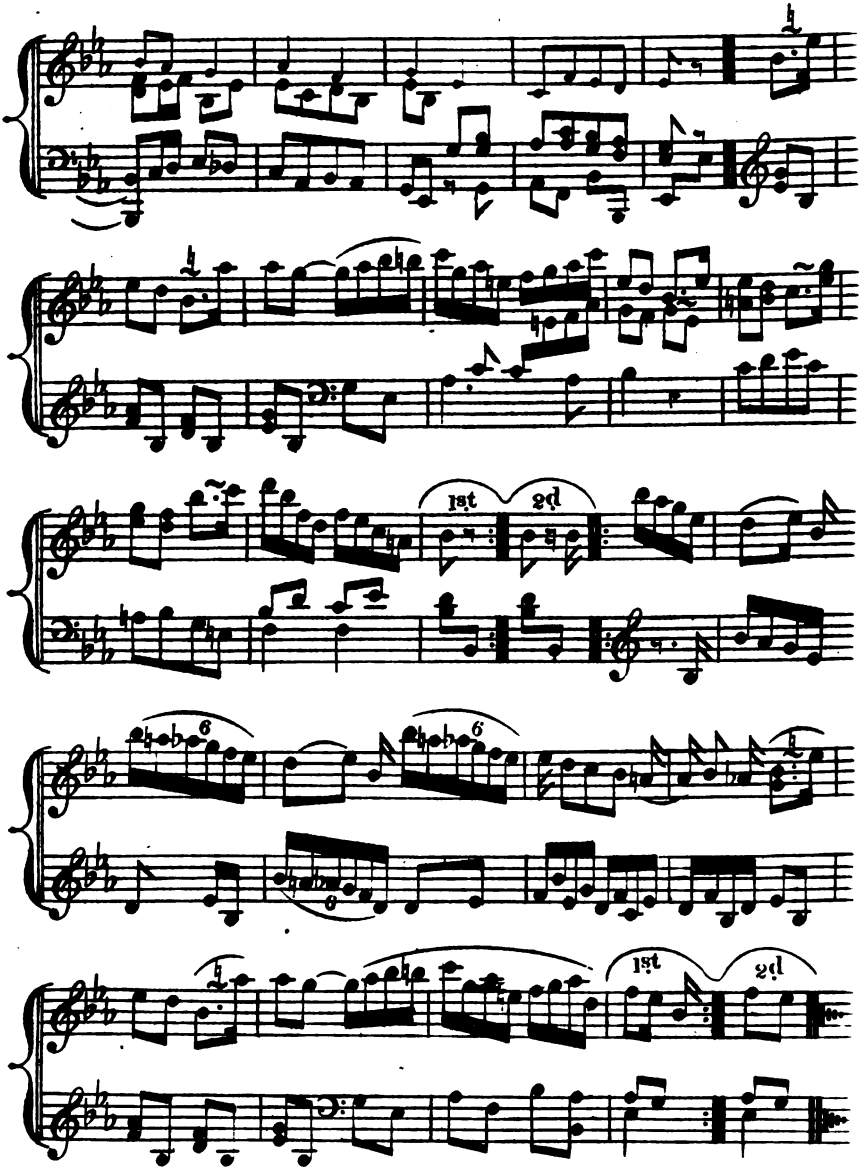
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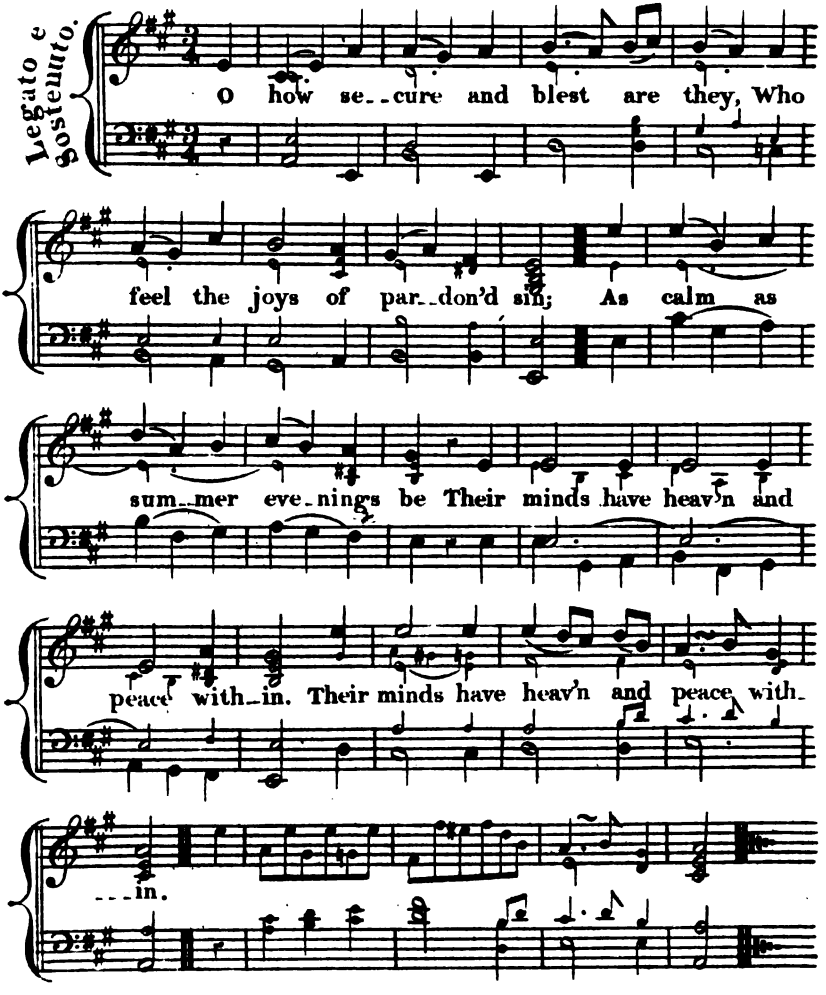
from the 2d Vol: Subject Beethoven.

Legato e Sostenuto.
O how se_cure and blest are they, Who
feel the joys of par_don'd sin; As calm as
sum_mer eve_nings be Their minds have heav'n and
peace with_in. Their minds have heav'n and peace with_
in.

2

The day glides swiftly o'er their heads,
Made up of innocence and love;
And soft and silent as the shades,
Their nightly minutes gently move.

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We are indebted to the Catholics for the great improvement in sacred compositions. Had not Palestrini, Carissimi, Leo, and Pergolesi written, it is doubtful if we could have boasted of our English composers, Purcel, Croft, Green, and Boyce. Though psalmody does not enter into the high mass, yet it has great solemnity in their vespers and processions. The author of the *German Ramble*, speaking of a procession on the feast of Corpus Christi at Cologne, says,—'On these occasions the streets are strewed 'with rushes, so that the performers glide along 'noiseless as ghosts, and nothing interrupts the 'solemnity of the harmony. The singers consisted 'of young girls and boys, youths and maidens; and 'lastly, of consummate men, walking in double rows 'of immense length, accompanied by bands of wind 'instruments. The simple hymn sung by the girls 'in three parts, pitched in a low key, nicely in tune 'and without vociferation; this replied to by the 'men's voices, and then in return by those of the 'youths; produced the most affecting appeal to the 'feelings of which music is capable. Tears came 'unbidden. The pauses in the music, the large 'body of voices, the contrast between the trebles, 'tenors, and basses, the sudden breaking out in dif-'ferent parts of that long line, some voices from 'their distance merging into silence, others unex-'pectedly swelling out near at hand, produced an 'entire and delicious novelty in the art, and such as

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'might, by a great master of effect, be turned to in-
'finite account.'

Some musical professors have loudly condemned the introduction of modern music into our churches, and would confine us to the dull and dismal tunes of the last century: but the human voice is not to be restricted to intervals so uncouth and bare. These old fashioned people would level our psalmody, as they think, to the comprehension of the most illiterate, by limiting it to the simple changes of harmony. These may form the first lessons of the schools, but they are not the first lessons of the vulgar: it requires an ear of nicer powers to distinguish these changes of harmony, than to catch the pleasing strains of melody. If we consult the most ancient specimens, the psalmody of the Jews, we find it graced with a flowing ease, scarcely equalled in modern times*. The sagacious Whitfield found out, a hundred years ago, that it was by this power of song that he drew such crowds around him; and a melody, which is in itself beautiful, is more intelligible to the unlearned, than that of a more monotonous cast. The voice, in passing from one interval to another, feels for those stepping stones described in page 125, by which it not only moves with greater ease, but with greater certainty. It is only in the works of the moderns that we find these melodies, which are the natural offspring of the human voice.

* Vide *Sacred Melodies*, page 9.

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Chapter XX.

SINGING AT SIGHT.

Many persons who enjoy music have much pleasure in taking a part in pieces which they know; but having little acquaintance with notes, hesitate in joining in those compositions which are new to them. The difficulty in singing by notes lies in this—that the singer is not able to find the corresponding sound in his voice; whereas upon an instrument, he has only to touch the right stop or key, and immediately it is produced. As the mechanical action of the voice is hidden from us, we can only gain a knowledge of the relative distances of sound by referring to an instrument. For this purpose the piano-forte is the best adapted, as on that instrument the sounds are fixed. The eight notes of the scale run in the same order as a peal of eight bells; and we may gain some idea of their relative distances by supposing that, in ascending from the note C to D, the interval is equal to an inch; and from D to E the same: but from E to F, only half an inch. Then from F to G, G to A, and A to B,

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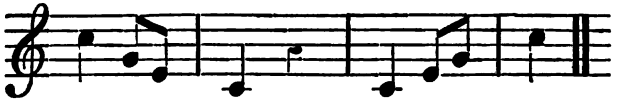
each an inch; but from B to C only half an inch, thus:

On turning to the keys of a piano-forte, we observe that the inch intervals are divided by black keys, which strike the intermediate half tones, which keys take the name as the sharp of the note immediately below, or as the flat of the note immediately above. The scale thus divided consists of twelve semitones. The art of finding the right sound upon the voice depends upon well recollecting the harmonics of the key; that is, the key note, the third, the fifth, and the octave. Formerly, when pitch pipes were the only instruments known in choirs, it was a common practice with the leader to run the following notable flourish upon his voice before they struck up the tune.

These notes, being steadily kept in the recollection, form rallying points, or stepping stones, by which any of the other intervals may be readily approached. Perhaps the greatest difficulty lies in hitting the seventh, or half note below the octave. One way is to glance first upon the octave, and in a *whining* tone (lest it should be too flat) descend

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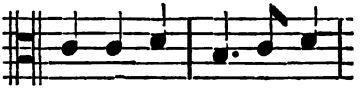
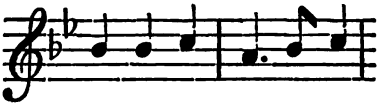
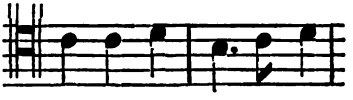
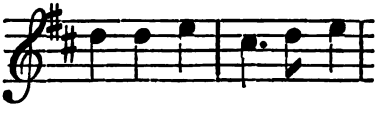
upon it*. The alto and tenor clefs often prove a source of embarrassment to those who are only acquainted with the G clef; but the difficulty may be removed by the following expedient;



We have only to imagine the G clef placed before it, thus:

and we are enabled to sing it, as if it were in the key of B, though it is written and sung in C. The tenor,

in a similar way, may be imagined to be in the key of D, thus:

By pursuing this method, the difficulty of performing in these clefs is instantly removed. Authors have endeavoured to get rid of them. Clementi has substituted the bass for the tenor in his edition

* It greatly contributes to the truth of good singing to make this interval of a keen and biting quality of tone. Composers often give this note in a change of harmony to the oboe or trumpet for this effect.

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of the *Creation;* and Dr. Clarke, in his edition of the *Messiah,* discarded them both, by which he has committed the fault of writing the alto and tenor an octave too high. A more correct plan is that which the author has adopted in the *Sacred Melodies,* namely, to consider the soprano and alto parts the same as the first and second violin in the G clef, and the vocal tenor as the viola; the advantage of which is, that we have but one language for the instruments and the voices. To sing expertly at sight requires a thorough knowledge of harmony, which can only be learnt upon the piano-forte, and the constant practice of singing the interior parts of concerted pieces. This will teach the eye to read, and the voice to maintain itself, without the aid of an instrument.

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Chapter XXI.

ECHOES.

In the whole hemisphere of sounds, there is no circumstance more strikingly curious than that of an echo. To hear one's own voice returned, as if it were the voice of another, is perhaps more surprising than the reflection of one's self in a glass. Indeed there is so close a resemblance between the effects of light and sound, that we might almost suppose them governed by the same laws. Sound is not only reflected in the same way, but it may also be converged into a point like light. An imperfect experiment of this kind may be tried upon Westminster-bridge in the night-time. If a person whisper in one of the alcoves (the form of which produces the effect), he will be distinctly heard in the opposite one, though at so great a distance; but a still more striking instance, of a similar kind, takes place in the whispering-gallery that encircles the inside of the dome of St. Paul's*.

* From the figure of the cupola the sounds are so concentrated, that you hear a constant boiling noise, similar to that of a sea-shell when applied to the ear.

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Echoes are produced by the voice falling upon a reflecting body—as a house, a hill, or a wood. These objects, at seventy feet distance from the speaker, will distinctly return a monosyllable; and, for every forty feet farther from the reflecting body, a syllable more. In Italy, where the atmosphere and the country are so favourable to echoes, you meet with many of extraordinary duration. Some repeat whole strains of music, which have given rise to those puerile repetitions, or symphonies, to be met with in early writers of that country. So perfect is the echo, that the ear is often deceived in not distinguishing the reflected sounds from those which are direct. In listening to the ringing of bells, when an object so intervenes as to cut off the direct rays, we hear the sounds as if they came from the other side of the street, and imagine the church to be in an opposite quarter. In whistling, or calling to a dog, you find him so deceived by this circumstance, as sometimes to run away from you. It is this reflex of sound that contributes so much to the musical excellence of a well-constructed room; and it is a mistaken notion, that curvatures, circular walls, or arched roofs, add to its perfection. On the contrary, they injure the general effect, by converging the rays of sound into large portions, and throwing them into particular parts of the room. The best figure for a concert-room is a parallelogram, or long square, in which the sounds

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are equally diffused*. Our cathedrals partake of this form, and are the finest buildings in the country for the display of musical effects†.

The sublimest operations in nature, which strike us with awe and wonder, are to be referred to the sound of distant echoes, as we hear them in thunder-storms.

We have two kinds of atmospheric electricity,—one in which the fluid plays between an upper and lower tier of clouds; the other in which it darts from the cloud to the earth. The former is the most common, and not at all dangerous, though it is accompanied with a more appalling sound than

* Two cubes placed together are considered a good proportion. Drapery should never form part of the furniture; it utterly destroys the reverberation of sound by absorbing it. The writer sensibly felt a damp cast upon the voice of a singer in a small room upon the entrance of a tall lady, habited in a long woollen cloak. In the American war, the army was separated from the out-posts by a river, not so distant, but a centinel could observe a drummer actively employed with his arms in beating a drum; yet not a note reached the ear, in consequence of a coating of new-fallen snow, which produced the phenomenon of a muffled drum.—*Quarterly Review*, No. 88.

† The writer was admitted to the rehearsal of the first grand performance in York Cathedral, 1823, composed of six hundred performers, when only five auditors were present. Upon the first burst of the voices and instruments on the words '*Glory be to God*,' the effect was more than the senses could bear, so much was the sound augmented by the vast space of this noble building; nor was it till those overpowering concussions ceased, that the imagination could recover itself, when the retiring of the sounds could only be compared to the distant roll and convulsion of nature.

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the latter, which carries with it destruction and death.

The vertical shaft strikes the highest objects, and is to be distinguished more by a crackling noise, than the tremendous roll.

The thunder, which follows the horizontal shaft, may be explained upon the following principles:—As the fluid darts from one side of the heavens to the other, it actually produces but one shock, or instantaneous sound; but, by the reflection of the upper tier on the lower tier, or stratum of clouds, the echoes are continued in one incessant roll, as if a heavy carriage was furiously driven over-head*.

From the duration of the roll, it is not difficult to ascertain that the shaft of lightning darts eight or ten miles across the heavens in an instant of time†. On the lake of Ulleswater is heard an imitation of these effects. On firing a cannon at the head of the lake, the report is so bandied about,

* Since the above was written, the author has met with the following remarks in the *Quarterly Review*, No. 88, which fully confirm this theory. 'The French astronomers, in making their experiments 'on the velocity of sound, observed, that under a perfectly clear sky, 'the report of their guns was always single and sharp; whereas, 'when a cloud covered a considerable part of the horizon, the report 'was attended with a long and continued roll like thunder.'

† The sound of the great meteor in 1783, was not heard till ten minutes after it had appeared: though one hundred and twenty miles high, from its rapid motion it appeared so low, as scarcely to clear the roofs of the houses. It was seen all over Europe, and was in size supposed to be as large as the island of Great Britain.—*Quarterly Review*, No. 88.

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from mountain to mountain, as to produce an effect like thunder, which continues for a length of time, expiring in the distance with a noise not louder than the crumpling of a piece of paper.

'There is a charm connected with mountains, so 'powerful, that the merest mention of their magni- 'ficent features kindles the imagination, and carries 'the spirit at once into the bosom of their enchanted 'regions. How the mind is filled with their vast 'solitude! Whoever has not climbed their long and 'heathy ascents, and seen the trembling mountain- 'flowers, the glowing moss, the richly-tinted lichens 'under foot; and scented the fresh aroma of the 'uncultivated sod; heard the wild-cry of the 'mountain-plover, the raven, and eagle; and seen 'the russet hues of distant slopes, the livid gashes 'of ravines and precipices; the silver line of falling 'waters, and the whirling clouds at his feet; and 'cast his gaze over lakes, and forests, wide lands, 'and smoaking towns, to the ocean's brink,—knows 'nothing of the splendid scenes this land affords*.'

The tremendous avalanches of snow from the summits of the high Alps in Switzerland, form another order of the most appalling echoes. Mr. Bakewell, speaking of the fall of these masses, says—'The noise was indescribably deep and aw- 'ful; reverberating in long and repeated echoes, 'which truly might be called the music of the

* Howitt's *Book of the Seasons.*

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'mountains, and was in perfect harmony with the 'vast sublimity of the scene. To these deep echoes 'succeeded a solemn silence, till again an appalling 'crash from another part of the range was repeated 'by louder bursts, responding from mountain to 'mountain. It would have required no very poetic 'imagination to have heard, amid these sounds, the 'mighty genii of the Alps holding conference to-'gether, in an awful language, that spoke of the 'feebleness of human power, compared with the 'force and immensity of nature.' Descending from this vast theatre of sounds, into the haunts of men, how cheering to hear the joyful notes of the goatherd ringing through the valley, as he runs through the gamut at a breath; and, with a stentorian voice, calls up the echoes that surround him. Accompanied with the lowing herds, and the murmur of waterfalls, how rich he pours his liquid song! Ignorant of all the rules of art, and guided by his fancy alone, his voice in the deep solitude has a charm indescribable.

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On turning to the sequestered spots of our own isle, let us seek the '*Wood nymph wild*' with Izaak Walton. 'Look,' says he, 'under the broad beech 'tree! I sat down when I was last this way a fish-'ing, and the birds in the adjoining grove seemed 'to have a friendly contention with an echo, whose 'dead voice seemed to live in a hollow tree, near 'to the brow of that primrose hill. There I sat 'viewing the silver stream glide silently towards the 'tempestuous sea; yet sometimes opposed by rug-'ged roots and pebbled stones, which broke their 'waves and turned them into foam; and now be-'guiled time by viewing the harmless lambs, some 'leaping securely in the cool shade, whilst others 'sported in the cheerful sun; and as I sat, these 'and other sights had so fully possessed my soul 'with content, that I thought, as the poet has hap-'pily expressed it,

> I was for that time lifted above earth,
> And possess'd joys not promised in my birth.'

It is in rural scenes like these we hail the '*Nymph unseen*,' and listen with delight to her wooing voice.

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Chapter XXII.

THE FLUTE.

The flute is the most simple of all the wind instruments, and its antiquity may be referred to a period even prior to the Greeks and Romans; rude as it was in those ages, it ranked next to the lyre. It derives its name from Flutta, a lamprey, a sort of eel, which it resembles not only in figure, but also in the number and distance of its holes, similar to those observable in the sides of that slender fish. The instrument in the time of Shakespeare, no doubt, was the common flute, blown at the end like a flageolet, or child's toy. From Dryden's description, we may infer the same was in use in his day, who speaks of it as the

Soft-complaining flute.

The introduction of the flauto traversa, or side flute, was a great improvement: this is now generally called the German flute. At first it was played with but one key, and aspired to no greater extent of notes than those of the female voice; but these were full and delicious. In this simple form it was often found

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in the hands of the village swain, who after the toil of the day, played an artless melody. On a summer's eve I have heard with delight its complaining voice, concealed in the dark shade of the lime trees, telling a tale of hapless love. But since it has been allowed a place in the orchestra, its character has entirely changed*: it is no longer the '*Soft-complaining flute*,' its language is rather that of pertness than modesty. This great alteration has arisen from the circumstance of its having been called upon to play its part an octave higher than formerly, which has so augmented its tones, and the difficulties of execution, that it is a rare thing to meet with a performer who can sufficiently restrain it†.

Of all instruments in the orchestra it is the most prominent; being elevated so high in the sphere of sounds, so much above the other instruments, it is completely unmolested, and free from those checks which are incident to those who are placed in a lower station in the band. Hence it is a dangerous instrument to place in the hands of an unskilful musician, as the least deviation in time or tune

* The one-keyed flute had nearly the fulness of the pan-pipe, the most rich and powerful tone of its kind. If the same scale of notes could be formed in a pan-organ, for the purpose of the orchestra, then the most difficult flute parts could be properly executed by a piano-forte performer.

† Mozart was the first writer who drew forth the sparkling tones of this instrument, which were utterly unknown to Cimarosa before him.

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renders it intolerable to the ear. In brightness of tone it so transcends the other instruments, that the composer reserves it for particular occasions. In the song which describes the creation of man, '*In his eyes brightness,*' how beautifully is it introduced! The few pointed notes impart the same brilliancy as the spots of light upon the eyes, given by the painter.

The flute, like the rest of the wind instruments, has no pretension to become a concerto instrument. Its powers are not sufficiently various to engage the attention for the length of time to which these pieces extend. Though handled in this way with great dexterity by Nicholson, it never appears to so much advantage, as when it retires to its own station in the orchestra, occasionally decorating and giving the finishing stroke to the band.

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Chapter XXIII.

LONDON CRIES.

Not a hundred years ago, the metropolis was famous for its cries,—a sort of music in the streets, which attracted the attention of all strangers. As the noise of the carriages, and the din of traffic increased, these intonations have died away, and are scarcely heard, but in the quiet of the morning in the most solitary parts of the town. The articles of commerce being chiefly brought from the country, were cried in the artless tones of the peasantry, founded upon the natural exclamations of the voice; but those of a more melodious turn were chiefly introduced by itinerant foreigners. The Italian, who had long wandered over Europe, so famous in the arts, was the great vender of idols, images, and pictures. The Dutch was noted for his toys and posies, and the French for their minstrelsy. This traffic of the streets, however, is at an end, and those articles which were sold by the power of incantation, are now cheapened in terms less musical in the shops.

Let us not forget these morceaux of melody, but

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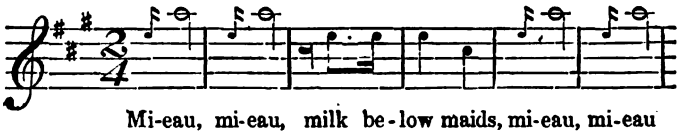
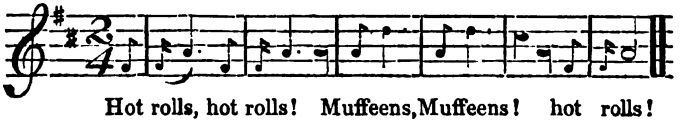
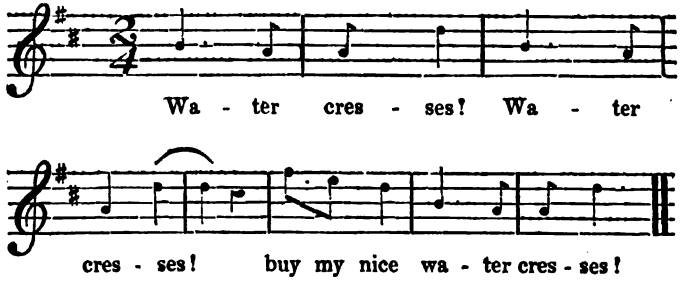
put them down as recollections of an age that is past.

In the prime of the morning—as soon as we open the window to let in the refreshing air—the shrill voice of the milkmaid salutes us with her



dispensing rich luxurious draughts. Soon follows the cry of the muffin-man, with his pure fare—the staff of life.

By the time the breakfast cups are set, the tripping maid, from clear meandering rills, with voice as bright, cries her healthful herb for 'lurking humours dire!'

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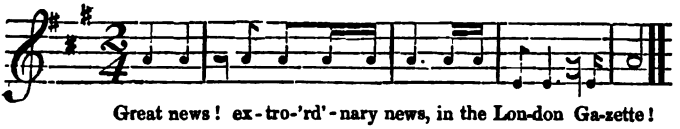
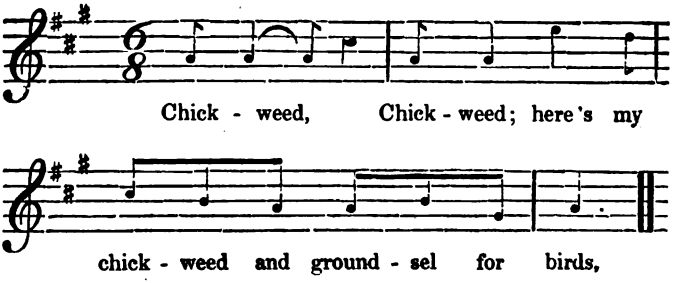
Nor does the mind go unsupplied; then comes the post-man with his wet newspaper, announcing

The little warblers are not forgot, caged up in narrow streets, they only dream of woods and trees. Viewing nothing green, but the sprig of mint in the spoutless teapot hung high in air, they know the cry full well of



and eye the basket as well as cheer the song.

It is an observation of good Quaker Darton, in his book of London Cries, that people who keep dogs and cats for their own safety and convenience, think there is no need to provide food for them; but dumb animals really do not like the pains of hunger any better than their masters, though they often bear it more patiently. Then who can wonder if those who are never fed by others, sometimes take the liberty of helping themselves! And

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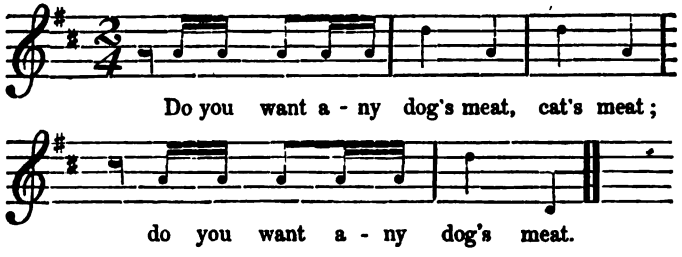
yet, if ever a poor half-starved cat is caught lapping the milk, or running away with a bone, she often has the tongs and poker thrown at her, and is called a good-for-nothing thief. Now, if people would but take the trouble of saving for them the useless remains of their own dainty meals, or now and then purchasing them food sold in the streets, many a poor faithful animal might be spared a painful life and miserable death*. With ears erect these knowing creatures dart to the door at the cry of



Those who live near fields and groves,
Find 'musement rare in London towns.

Gardening was first introduced into this country by the Dutch† in the fifteenth century; before this

* A very sagacious dog was in the habit of going to his master for a penny when he wanted meat; the master used to put a penny in his mouth, which he instantly delivered to the man who sold dog's meat, from whom he received his food. By this means the dog became acquainted with the use of money; so that if he happened to see boys or idle men gambling, or tossing up halfpence, he would watch his opportunity, seize a halfpenny or penny, and run off with it to buy a luncheon.

† The Dutch brought the art of gardening from China. They were the first who imported tulips from that country; and such

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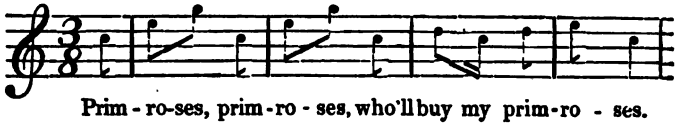
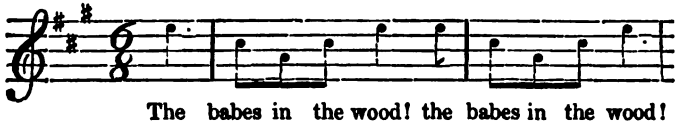
time the flowers and posies were imported from Holland. These were sold only to the great, but the garlands and wild-flowers of the country formed a considerable traffic with the common people; and early in a spring morning, when the primrose first peeps from the bank or hawthorn hedge, the country girls are seen tripping to town with their



Prim - ro-ses, prim - ro - ses, who'll buy my prim-ro - ses.

Children are found to be the best customers with these itinerant traders. They soon persuade their indulgent mothers to part with the means of purchasing the innumerable toys offered in the streets.

Many years ago, a little odd-looking man travelled throughout England, and excited great attention by the music of his cry, which is said to have gained him a vast sum of money. By the following melody he drew around him crowds of children to see two little waxen figures in a bower, representing



The babes in the wood! the babes in the wood!

was the rage for their improvement and cultivation, that the finest specimens have sold for five hundred and a thousand pounds a root. On the decline of this mania, many families in Haarlem who speculated in these flowers, were brought to ruin.

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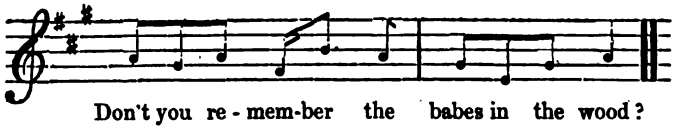
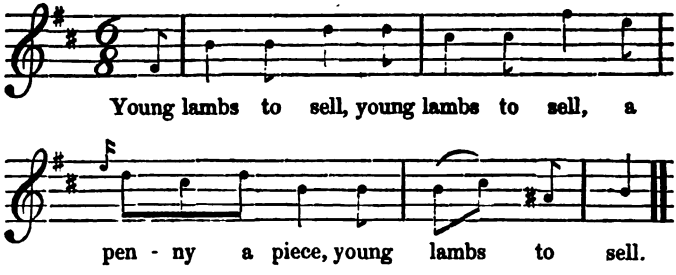
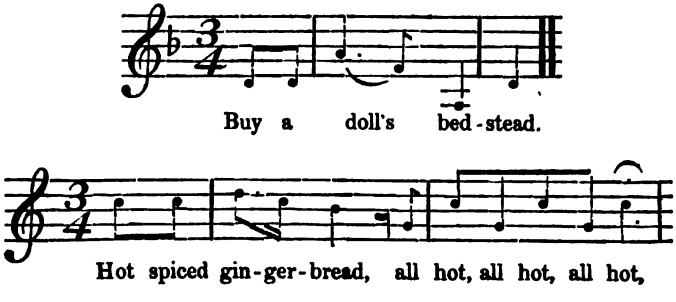


Some years afterwards he made his appearance with a flock of little lambs made of cotton wool, ranged upon a board, with collars of gold round their necks, singing the following tune :



Doll's furniture has been sold for many years by a little man, with a melancholy tone, who is seen gliding about London streets at this day.



'is a very pleasing regale to the pedestrians of London in cold and gloomy evenings. This cheap luxury is only to be obtained in winter; and when

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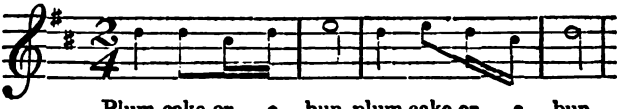
that dreary season is succeeded by the long days of summer, a well known retailer of hot-spiced gingerbread takes his stand, near the portico of the Pantheon, with a basket of Banbury cakes*.'

I remember, when a boy, I have often heard the following cry with delight,



Baker Walton was a tall, handsome man, neatly dressed, whose fine tenor voice resounded through the streets of Leicester, to the gratification of all school-boys. One hot summer Sunday afternoon, this baker fell asleep at Saint Mary's Church, and being a busy, stirring man, while dreaming of his morning round, broke out with stentorian lungs, in the midst of the sermon, with his usual cry of *plumcake or a bun*, with a force of voice that made the church ring again, which so convulsed the congregation with laughter as to put an end to the solemnities of the service.

The musical composer may frequently derive a lecture upon the proper accent of words from the cries in the streets. It has been before observed, that musical sounds are heard at a greater distance than others more noisy. As such it is the object with him who cries, to choose a word upon which

* Modern London.

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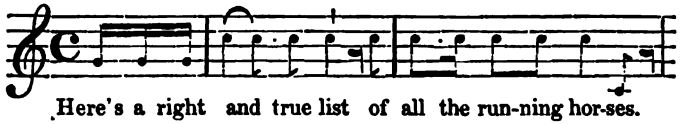
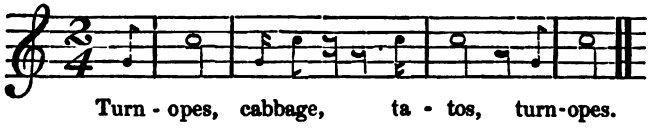
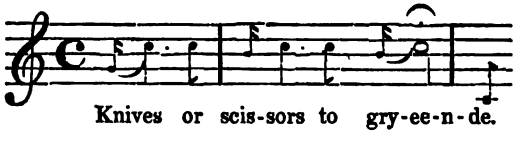
he can pour out the whole force of his voice; but if, in the description of his wares, no such word occurs, he adds the common expletive, ho! for the purpose of being heard. In the following cry the accent ought to fall upon the word *true*, but, as this word locks up the mouth, the previous word, *and*, is resorted to as a bolder sound, by which the cry is rendered more audible; but from misplacing the accent the words are rendered completely nonsensical.



Another instance of this kind is the following, in which the contracted syllable *nips*, is turned into *nopes*, to augment the sound.



In the next cry the singer may take a lesson upon the egregious fault of continuing the sound after the mouth is closed.



A practice often chargeable upon well-educated persons who attempt to sing.

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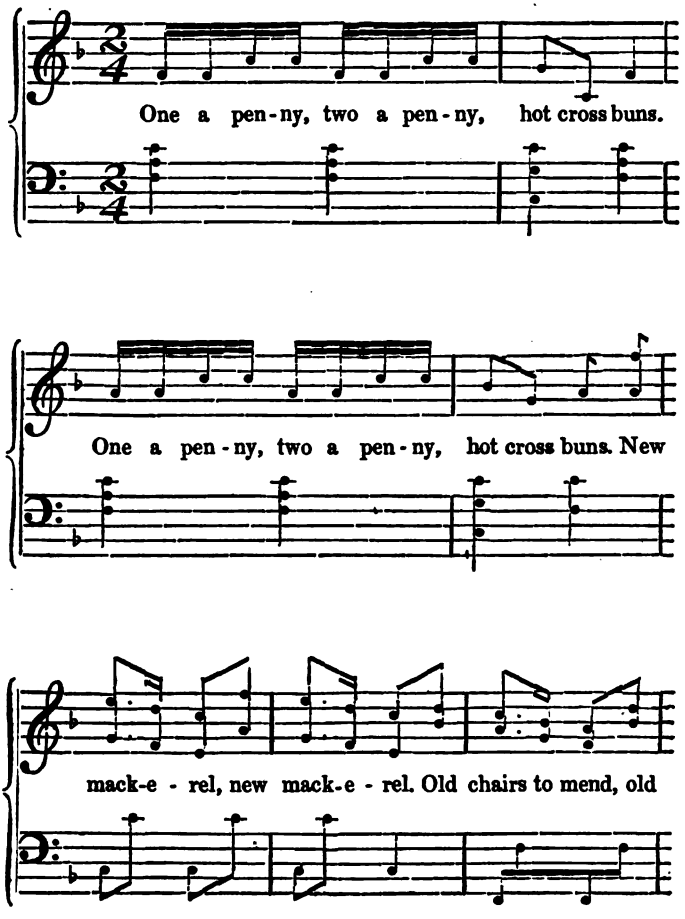
About a hundred years back, it was not uncommon with composers to take the cries of the streets as subjects for catches and two-part songs. The following are some that must have passed under the notice of musical readers.

One a pen-ny, two a pen-ny, hot cross buns.
One a pen-ny, two a pen-ny, hot cross buns. New
mack-e - rel, new mack-e - rel. Old chairs to mend, old

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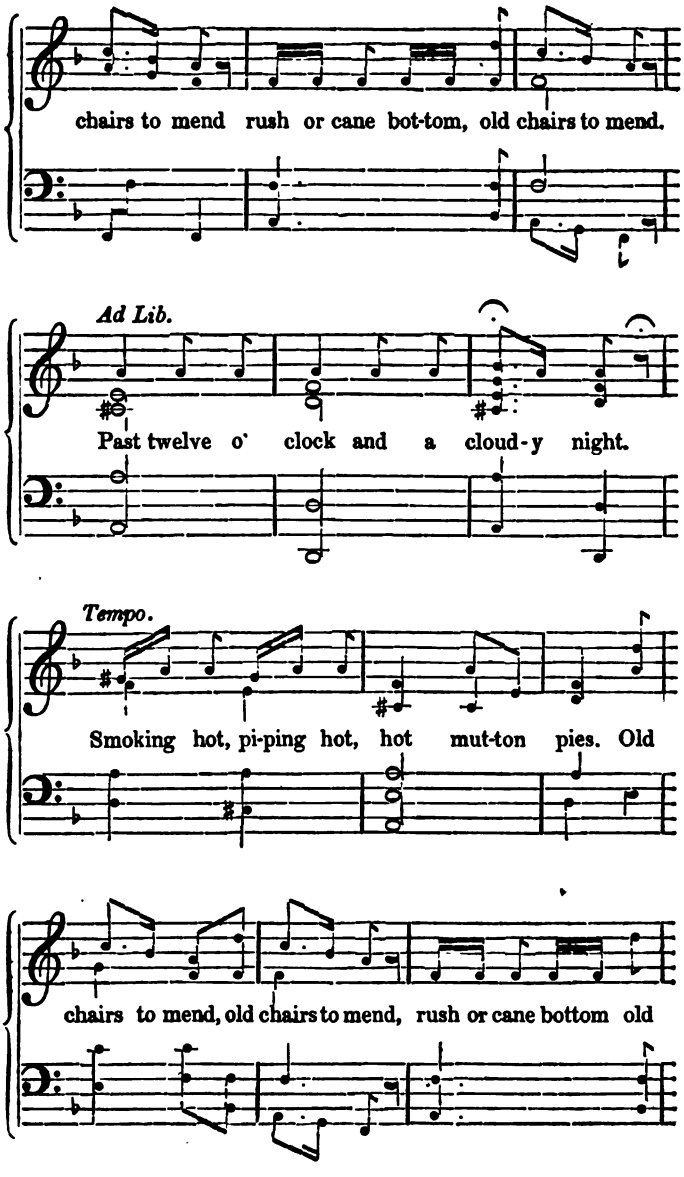
chairs to mend rush or cane bot-tom, old chairs to mend.
Ad Lib.
Past twelve o' clock and a cloud-y night.
Tempo.
Smoking hot, pi-ping hot, hot mut-ton pies. Old
chairs to mend, old chairs to mend, rush or cane bottom old

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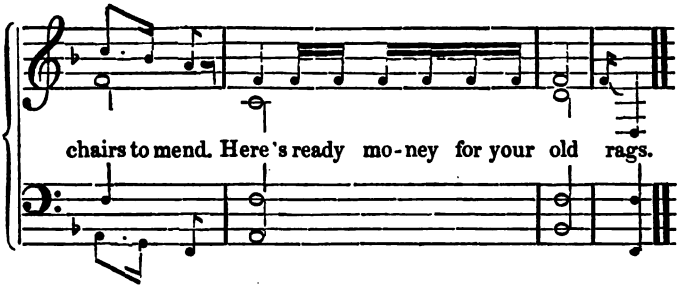

How things are altered! These itinerant dealers were such conspicuous characters in the time of Addison, that we find them often described in the Spectator. The Song of '*Colly Molly Puff*,' is mentioned in the 25th number, as one of the most noted of them; and so much were these cries admired, that Shuter, the most witty comic actor of his time, frequently entertained crowded audiences on his benefit nights, with an admirable imitation of them.

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Chapter XXIV.

THE HORN.

This instrument is not the '*joy-inspiring horn*,' as some have described it,—on the contrary, its notes are sombre, soft, and melancholy. By the French it is termed the English '*Cor de chasse*;' but this is an error. If we refer to the pictures representing the sports of the chace, in which our forefathers took such delight, we see the hunting-horn slung at the side of the huntsman,—something in the form and curve of a scymitar,—the notes of which have a shrill and ringing tone.

How sweet in the woodlands,
With fleet hound and horn,
To waken shrill echo,
And taste the fresh morn.

We are no longer the hardy race of hunters we once were. The gentry of these days snuff the '*noon-tide air*,' not like the sportsmen of old, up and buckled with the grey of the morning. Then the hardy Baron, with his peasantry, enjoyed the

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sports of the field in the '*health-breathing morn.*' Let us not forget these times, but refer to our national songs that describe such days of simplicity and peace.

With hounds and with horns
I'll waken the day*.

Again—

Awake from your trances,
The sly morn advances
To catch sluggish mortals in bed.

Again—

The sweet rosy morning
Peeps over the hills;
With blushes adorning
The meadows and fields.

Again—

With early horn, salute the morn,
That gilds the charming place;
With cheerful cries bid Echo rise,
And join the jovial chace.

Who has not breathed the brown smell of the tangled wood, and heard in its fragrant shades the laughing echoes!

Hark! the hollow woods, resounding,
Echo to the bugle horn;
Swift the buck, with vigour bounding,
Clears the brake, and leaps the thorn.

To rouse the stag from his bowery nook, and see him bound over hill and dale, fills the soul with transport, and admiration of Nature's works.

But why should man with death pursue
The graceful hind, that skims the forest through?

* Vide Miss Seward's note on Saville.

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Cannot he enjoy the sweet face of nature without staining it with blood? 'Tis savage custom all, and the time will come when man, refined, will sport no more with life. Hunting seems to have been the sole occupation of the highest ranks in former times. 'The clergy' were privileged to kill game on the royal grounds, upon the condition of sounding a horn, that it might not appear they intended to steal the game. An Abbot of Leicester surpassed all the sportsmen of the time in the art of hare-hunting; and the Bishop of Rochester, who lived in the thirteenth century, was so fond of the sport, that at the age of fourscore he made it his sole employment, to the total neglect of his Christian duties*. Happily for the age in which we live, pleasures more refined are rooting out this barbarous taste; and the timid hare, now more at ease, can range the pleasant fields of Leicestershire.

This county, so celebrated for its smooth and verdant turf, and gently sloping hills, invites the gentry from all parts of England for the pleasures of the chase. The loitering hare now moves too slow for sport, and the daring fox leads on the adventurous throng.

In the month of November the lovers of the chase begin to assemble at the neat little market town of Melton,—dull as Morpheus in time of summer,—waking to life only in the winter. As soon as the

* Strutt's Sports and Pastimes.

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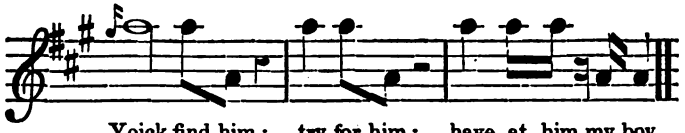
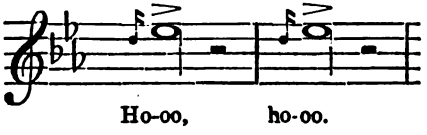
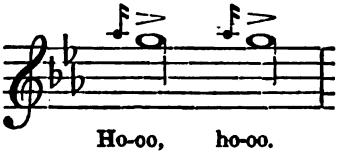
morning breaks, the dogs and horses are led to cover often to the distance of twenty miles, where the high-mettled steeds are walked about by spruce and cunning grooms, waiting their masters coming. Soon the landscape shows a speckled scene of glaring spots of red*; 'tis the Nimrods of the chase, on splashed and dirty hacks, bounding to cover. Arrived, their nether garb they doff, and in spotless trim mount their shining steeds†. All is cheerfulness and glee,—but see! the master of the pack arrives, and the impatient hounds dart into cover. Now all is silence, save the huntsman's cheer, who calls the hounds to sport,

But hark! a hound gives tongue,

Another,

* More than two hundred clad in scarlet.

† Often to the number of three or four hundred.

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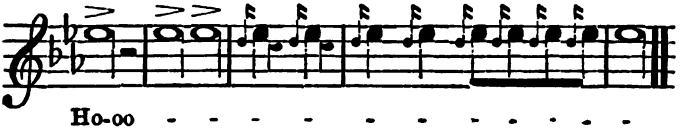
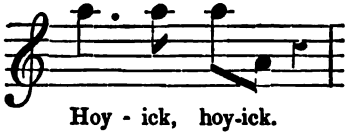
And another joins him,

Heavens, what melodious strains! How beat our hearts
Big with tumultuous joy! The loaded gales
Breathe harmony; and as the tempest drives
From wood to wood, thro' every dark recess,
The forest thunders, and the mountains shake.

With expectation keen, every eye is strained to see him burst. A single whoop proclaims the view, and the shrill horn calls the straggling hounds to scent. With holloo and hark-away, man and horse in fury rush:

——— in vain the stream
In foaming eddies whirls; in vain the ditch,
Wide gaping, threatens death!

But hark! a check ensues,

Now they snuff the gale again, and sweep over the ground at tremendous rate! He tries to baffle, and would hide himself in yonder flock of gazing sheep; now he skulks beneath the hedge; 'tis all

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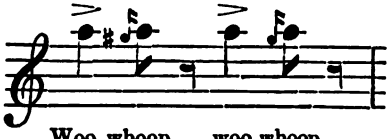
in vain, they seize, they seize him fast, and

Woo whoop, woo whoop,

proclaims the death*.

The poets have described the shrill note of the *Corno Inglesi* resounding in the mountains, and Rossini has beautifully introduced it into the opera of *William Tell.* But the notes of the French horn are those of mildness and placidity, and authors

* This celebrated hunt was first established by Hugo Meynel, Esq. of Quorn, about the year 1790. It is now led and supported by the gallant Sir Harry Goodrick. In the fullest season not less than six hundred high bred horses are kept by three hundred grooms. A German count* paid Mr. Tilberry of London, one thousand guineas for the hire of ten horses for the season. The killing a horse of three or four hundred guineas' value is no uncommon thing. Three have been ridden to death within the last month! Their domestic economy is upon the most luxurious scale; one nobleman's establishment costs not less than six thousand pounds for the season. They bring with them their ladies, (not all wives,) their French cooks, and the mail, which passes through, conveys every delicacy. Dinner takes place at seven, in large parties, at which they are apt to *run riot*, before withdrawing to the ladies. The old hunters are not lured by harp and piano, but retire early, having the same game to play to-morrow.

In this sport a man must have a total unconcern about his neck, and if he is not killed in the training, he forms a character that keeps a check upon dandyism and effeminacy. The Duke of Wellington has said, 'the best officers I had on the field were the Lancashire fox-hunters.'

* Sandos.

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have reserved them for scenes of stillness and repose,

——— At eventide,
When the rays of the parting sun
Shoot across the meadow stream,
How sweetly sounds the mellow horn
From yonder bark that steals
Along the sedgy shore!

Or listen with delight to those plaintive notes on the opening of *Semiramide*, where the horns play the following mellifluous strain :

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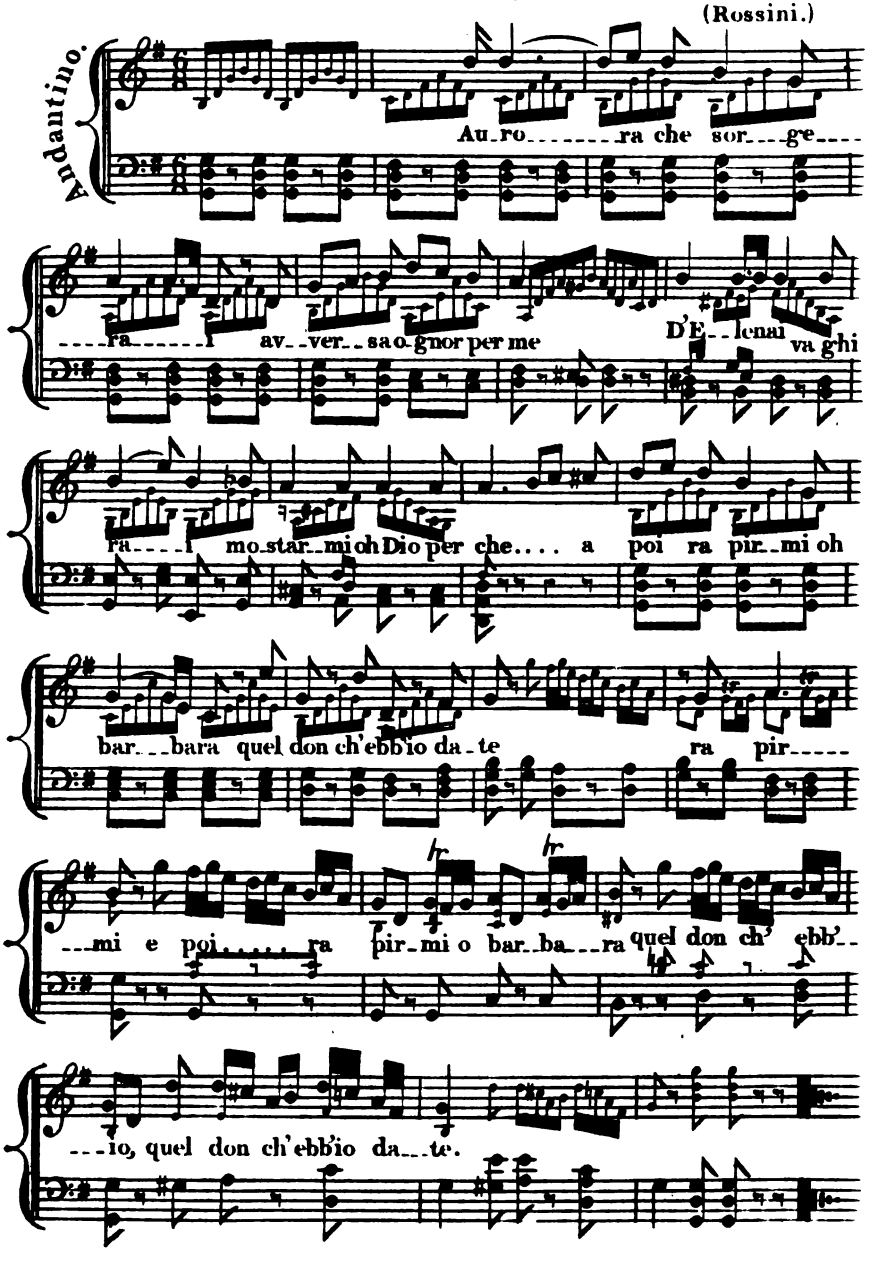
CAVATINA.

(Rossini.)

Andantino.
Au-ro-ra che sor-ge-
-ra-l av-ver-sa sor per me
D'E-lenai va ghi
ra-l mo star-mi oh Dio per che.... a poi ra pir-mi oh
bar-bara quel don ch'ebbio da-te ra pir-
-mi e poi-ra pir-mi o bar-ba-ra quel don ch' ebb'-
-io, quel don ch'ebbio da-te.

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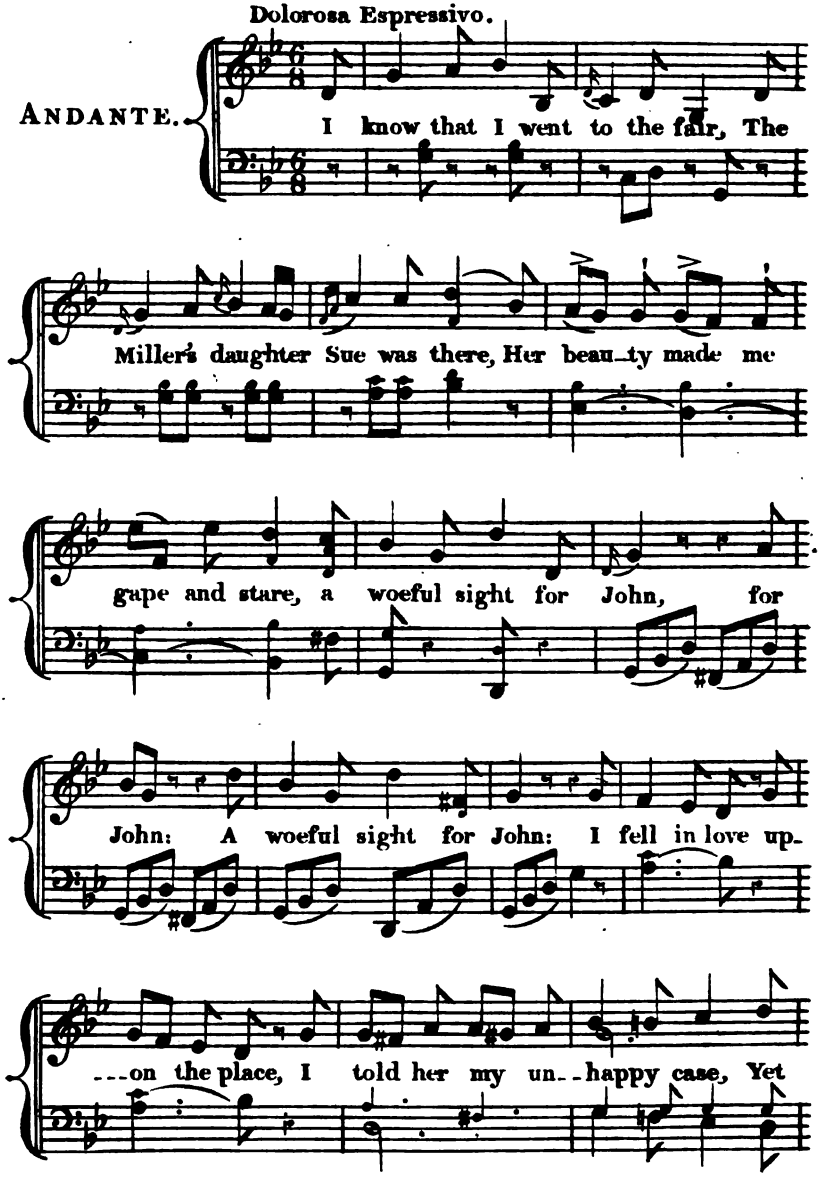
THE UNHAPPY SWAIN.

Dolorosa Espressivo.
ANDANTE.
I know that I went to the fair, The
Miller's daughter Sue was there, Her beau_ty made me
gape and stare, a woeful sight for John, for
John: A woeful sight for John: I fell in love up_
---on the place, I told her my un_happy case, Yet

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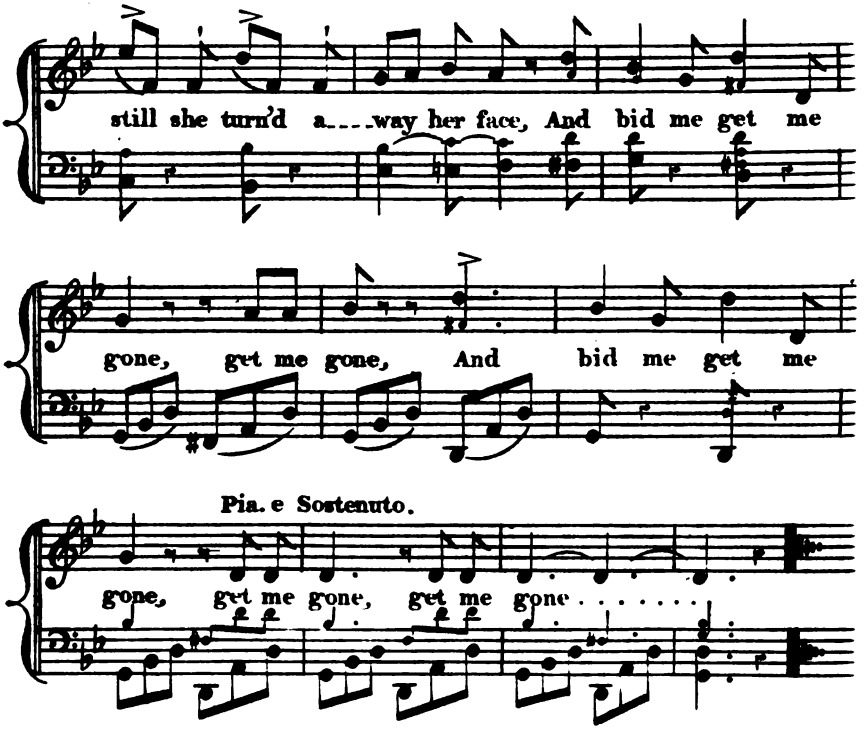
2nd

My heart went bump against my breast,
And broke a score of ribs at least,
The live-long day I had no rest,
A woeful plight for John:
I am so bad_ at times that I,
For ought I know may come to die,
If she keeps on this cruelty
And bids me get me gone.

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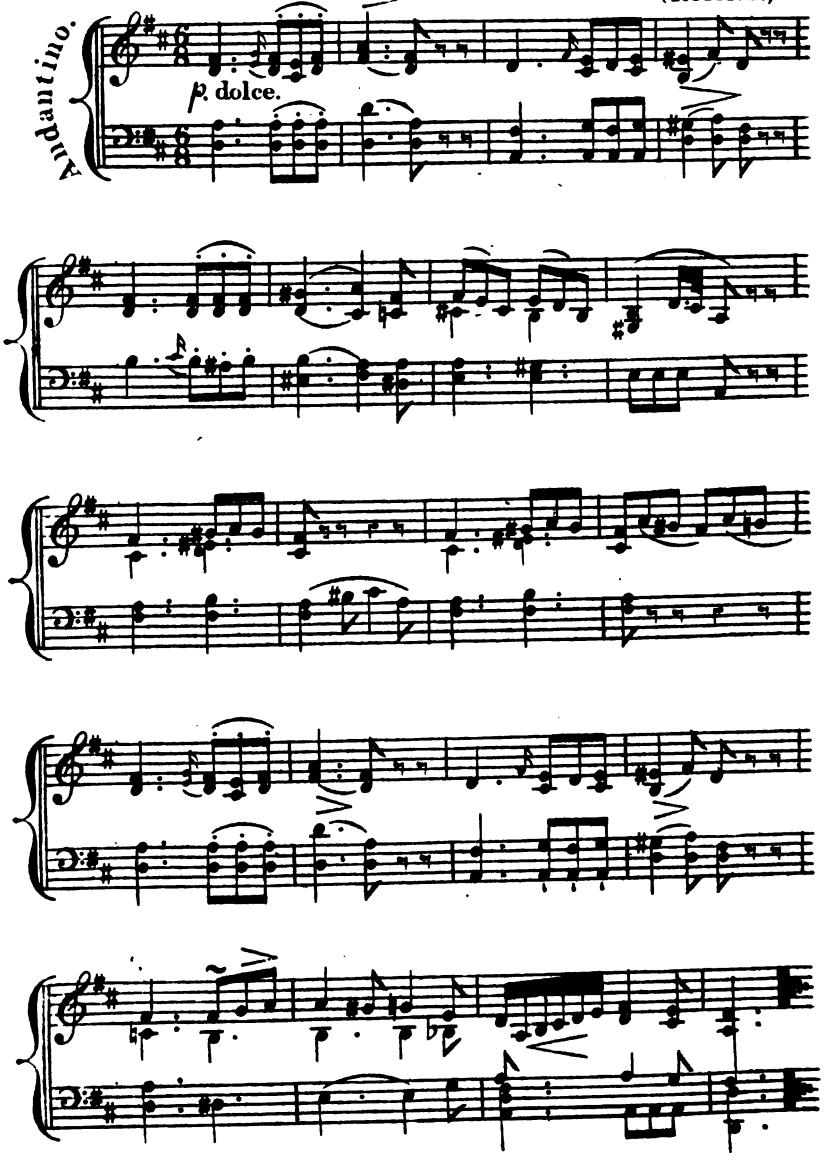
SEMIRAMIDE.

a 4 cor de Chasse.

(Rossini.)

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Handel, who had fallen into disgrace with his patron, George I., hit upon a scheme of regaining the king's pleasure, by forming a band of wind instruments upon the water, to play some melodious airs, which he had written for the time and occasion of a royal regatta*.

The king was so much surprised and pleased by the effect, that he sent for Handel, who was instantly restored to favour. This, probably, was the first band of wind instruments ever heard in England†. Upon the water they have a sweet and charming effect, and on a serene day their tones glide over the surface to a great extent. The writer once heard a German band distinctly perform the most delicate passages at the distance of more than a mile. The notes of the horn are but few, and are

* Called his Water Music.

† Wind instruments were used in Charles II.'s time, as appears from a passage in Pepys's Diary, page 201:—'Went to see the '*Virgin and Martyr*, it is mighty pleasant; not that the play is worth 'much, but it is finely acted by Beck Marshall. But that which did 'please me beyond any thing in the whole world, was the wind mu-'sique where the angel comes down; which is so sweet that it ra-'vished me; and, indeed, in a word did wrap up my soul, so that it 'made me really sick, just as I have formerly been when in love with 'my wife, that I could think of nothing else.'

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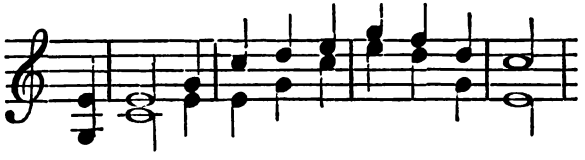
only occasionally introduced*. The following are those which composers generally use :

As a solo instrument, it is now brought to the highest pitch of perfection by the celebrated Signor Puzzi. In his hands it breathes the most delicious and soothing tones. Unlike the violin, there is nothing in its temper sharp or fretful. Its language is that of sincerity,—drawing like a friend the opposing instruments together into a band of concordant harmony.

* Daly, at a rehearsal in the Dublin Theatre, observing the persons who played the two French horns occasionally leaving off, and conceiving it proceeded from inattention, hastened to the front of the stage, close to the orchestra, and addressing them with much warmth, said, 'Gentlemen horn-players, why don't you play on, as the others do? What do you mean by stopping?' 'Sir,' replied one of them, 'we have twenty bars rest.' 'Rest!' said Daly, 'what do you mean by rest? I can get none in this theatre, and, by Jasus! you shan't.'—*Parke's Memoirs.*

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Chapter XXV.

THE HARP.

A thousand years prior to the Christian Era, we read of David playing upon the harp before Saul. Even at this early period we find it in the hands of shepherds, whose occupation and leisure, in those times, enabled them to excel in music. The pipe resounded through the vales, and called their flocks together, while the harp was left at home for the song and the dance. The Italian and French trace the origin of this instrument to England :—we refer it to the Irish and Welsh. If, as some suppose, Ireland was colonized by the Phœnicians, we may reasonably conclude that the harp was originally brought from the east by that people*. Of the few instruments known to the ancients, the lyre or harp

* The most ancient harp is shewn in the museum of Trinity College, Dublin. According to generally-received tradition, it was carried to Rome by Donagh, on his father being dethroned, in 1064; and the exile is said to have laid the harp, with the crown and other regalia of the Irish monarch, at the feet of the Pope, as a full submission of the kingdom of Ireland. It is even asserted, that Adrian avowed this circumstance as one of the principal grounds for the title, which, by his alleged Bull, he transferred to Henry II. These symbols of homage remained in the Vatican till the reign of Henry VIII.,

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was the best adapted to accompanying their declamations. Its sharp and decided tone supported the voice without incommoding it; and notwithstanding the extravagant descriptions of the Greek authors, their music probably did not exceed in effect that of recitative of the rudest kind.

The simplicity and uncouth structure of their instruments at once prove the truth of this assertion. But their taste in language, no doubt, was great and refined*.

when the Pope, reserving to himself the crown, which was of massive gold, sent the harp to that English sovereign. The tyrant, however, placing but little value on the instrument, gave it to the first Earl of Clanricard, in whose family it continued to the beginning of the last century, when it passed in the female line into other custody, and has been ultimately deposited in the museum before mentioned.

* The author was favoured with a sight of an ancient lyre, taken out of a tomb at Athens, by Lord Elgin. Though in a mutilated state, and in fifty pieces, the parts could be so put together, as to leave no doubt of its figure and action. The wood was of cedar, and in size similar to that held in the hand of Apollo. Having lain in the earth nearly three thousand years, it was surprising that the woodwork was not at all decayed, though the metallic parts were completely dissolved. It evidently had eight strings, from the number of little rollers which turned upon the cross bar, as seen in figure 7, Burney's *History of Music*. On each roller there was a small projecting peg, upon which the string was looped; then, by turning the roller, it was raised in pitch, and the mode of fixing it was by slipping the end of the roller (which was notched) upon a fastened piece of wood of corresponding shape. By a method so clumsy, it was impossible to put the instrument into tune, according to our notions of accuracy; and we need not be long in determining, that the ears of the performers were as rude as the instruments upon which they played.

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The fury of the orator, accompanied with the sweep of the lyre, and the soft touches mingled with the melting tones of the lover, produced the wonderful effects which the ancients have so much extolled. Hence arose our bards and their minstrelsy. This class of persons, in the time of Henry I., were formed into corporate bodies, and enjoyed certain immunities in various parts of the kingdom*. The most accomplished became the

* We have previously described how the fortress of Chester was saved from attack, by the minstrels, who attended the festivities, marching out with all their instruments playing, which so alarmed the enemy by the vastness of the sound, that they fled with precipitation from the walls. But we have not described the ancient customs that still remain in that venerable city, more entire than in any other part of the kingdom. Situated at the foot of the Welsh mountains, it was too remote to be often disturbed by the incursions of our Norman and Saxon invaders. Its mysteries, which Shakspeare speaks of, were no doubt left by the Romans, and its minstrelsy was coeval with the Druids. In the first ages of Christianity, Pagan rites were engrafted on the new religion, to render it popular and imposing; and in the ceremonies of the last century, we may detect considerable remains of these superstitions. The *rows* or galleries that run through the streets, are evidently structures of Roman origin; they are the ancient vestibules or porticoes. These piazzi form a shelter from the weather, and well adapt the city for shows and sights. At the summer solstice and autumnal equinox, the performance of the mysteries took place, and drew the people in crowds from the mountains. In these exhibitions, enormous giants paraded the streets, with dragons and unicorns, and other terrific objects, that astonished and frightened the people. Sir Isaac Newton was of opinion, that this midsummer show was the same as the Saturnalia of the Greeks. The monks of Chester, with the Abbot Marmion at their head, also contributed their part, by acting before the gate, the play of the As-

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companions and favourites of kings, and attended the court in all its expeditions. When Queen Elizabeth paid a royal visit to the Earl of Leicester, at Kenilworth Castle, 1575, among the many devices and pageants which were contrived for her entertainment, was an ancient minstrel, whose dress and appearance is so minutely described in Percy's Ancient Poetry, by a person present, that it will give a more correct idea of the character than any other description we could quote. 'A person, very meet seemed he for the purpose, of a forty-five years old, apparelled partly as he would himself. His cap off; his head seemly rounded tonsure-wise: fair kembed, that with a sponge daintily dipt in a little capon's grease was finely smoothed, to make it shine like a mallard's wing. His beard smugly shaven; and yet his shirt, after the new trink, with ruffs fair starched, sleek'd and glistering like a pair of new shoes, marshalled in good order with a setting stick, and strut, that every ruff stood up like a wafer. A long gown of kendal green, after the freshness of

sumption of our Lady. In the nightly serenade, the mountain bards stole through the silent corridors with their murmuring harps; but as the morning dawned, the men of Harlech, with a bolder thrum, waked Glendower and Caernarvon to the lists*, and the bowmen to the butts. How changed the scene! the arcades which resounded with sports and music, are now stuffed with wares to be cheapened by the boors from the mountains.

* The hanging out the glove, continued to this day, no doubt is a relic of these tournaments.

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the year now, gathered at the neck with a narrow gorget—fastened afore with a white clasp, and a keeper close up to the chin; but easily, for heat, to undo when he list. Seemly begirt in a red caddis girdle: from that, a pair of capped Sheffield knives hanging a' two sides. Out of his bosom was drawn forth a lappet of his napkin (handkerchief) edged with a blue lace, and marked with a true love, a heart, and D for Damain, for he was but a batchelor yet. His gown had long sleeves down to mid-leg, lined with white cotton. His doublet-sleeves of black worsted; upon them a pair of poynets of tawny chamlet, laced along the wrist with blue threaden points; a wealt towards the hand of fustian-a-napes. A pair of red neather stocks, a pair of pumps on his feet, with a cross cut at the toes for corns; not new indeed, yet cleanly blackt with soot, and shining as a shoeing horn. About his neck a red ribband suitable to his girdle. His harp in good grace dependant before him. His wrest (tuning key) tyed to a green lace and hanging by. Under the gorget of his gown a fair chain of silver as a squire minstrel of Middlesex, that travelled the country this summer season, unto fairs and worshipful mens houses. From his chain hung a scutcheon, with metal and colour, resplendent upon his breast, of the ancient arms of Islington.' One so attired could be no mean person, but the profession in the time of Elizabeth became so degraded

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as to be filled with idle and dissolute characters. In Wales its respectability has been upheld longer than in any part of Europe, and till lately some of the most ancient families retained their bard as an officer in the household.

In the improved state of music, the harp seldom appears in the orchestra. Not having that variety of effect which belongs to the piano-forte, it is only in particular movements that it is used. Its dense and rigid tone is peculiarly adapted to mark the rhythm in slow time, and in the following arpeggio strain it appears with singular advantage.

Of all instruments the harp requires to be treated with the greatest tenderness. Its character is not that of force and loudness. It speaks with a lisping tongue, and its greatest excellence is that airy lightness which lies in its *pianissimo*. Men handle it too roughly; their mode of clawing it destroys its beauty, and it is only by the soft touch of a female hand that its delicate notes are drawn out.

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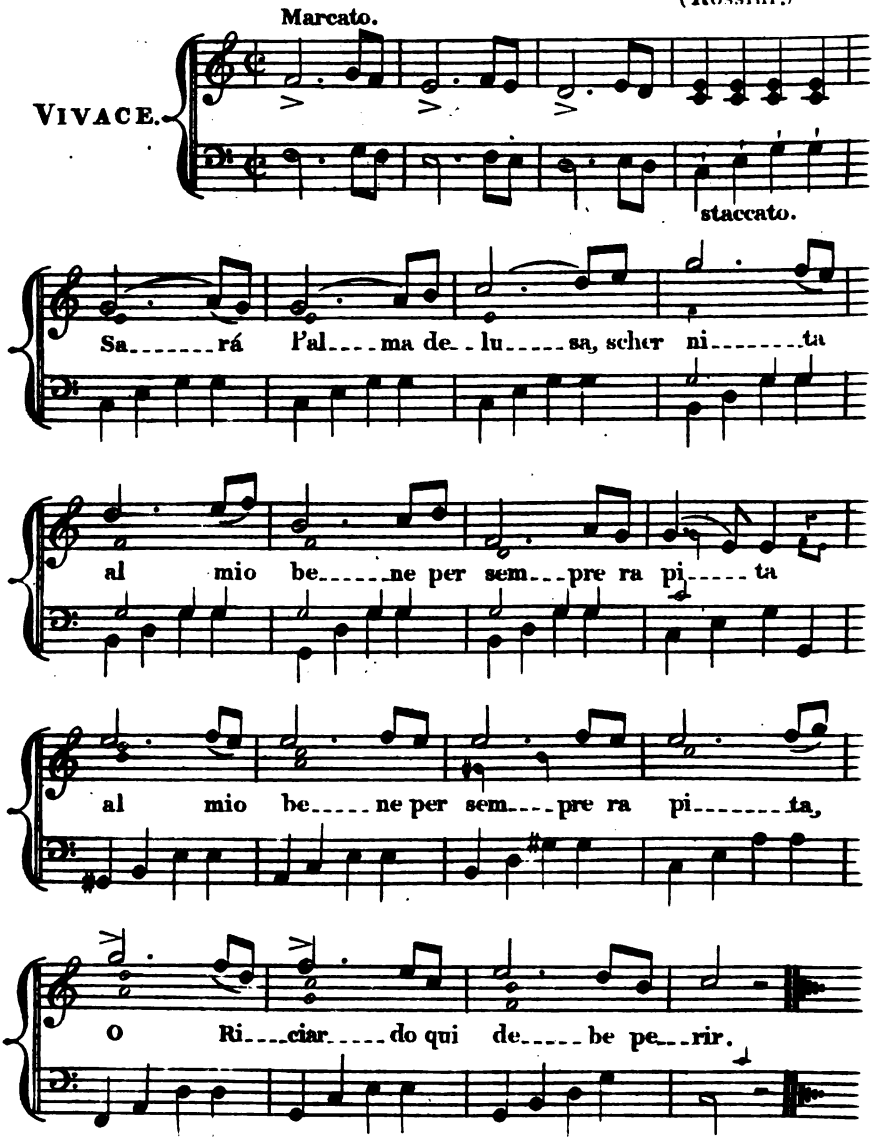
Extract from CRUDA SORTE.

(Rossini.)

Marcato.
VIVACE.
staccato.
Sa rá l'al ma de lu sa, scher ni ta
al mio be ne per sem pre ra pi ta
al mio be ne per sem pre ra pi ta,
O Ri ciar do qui de be pe rir.

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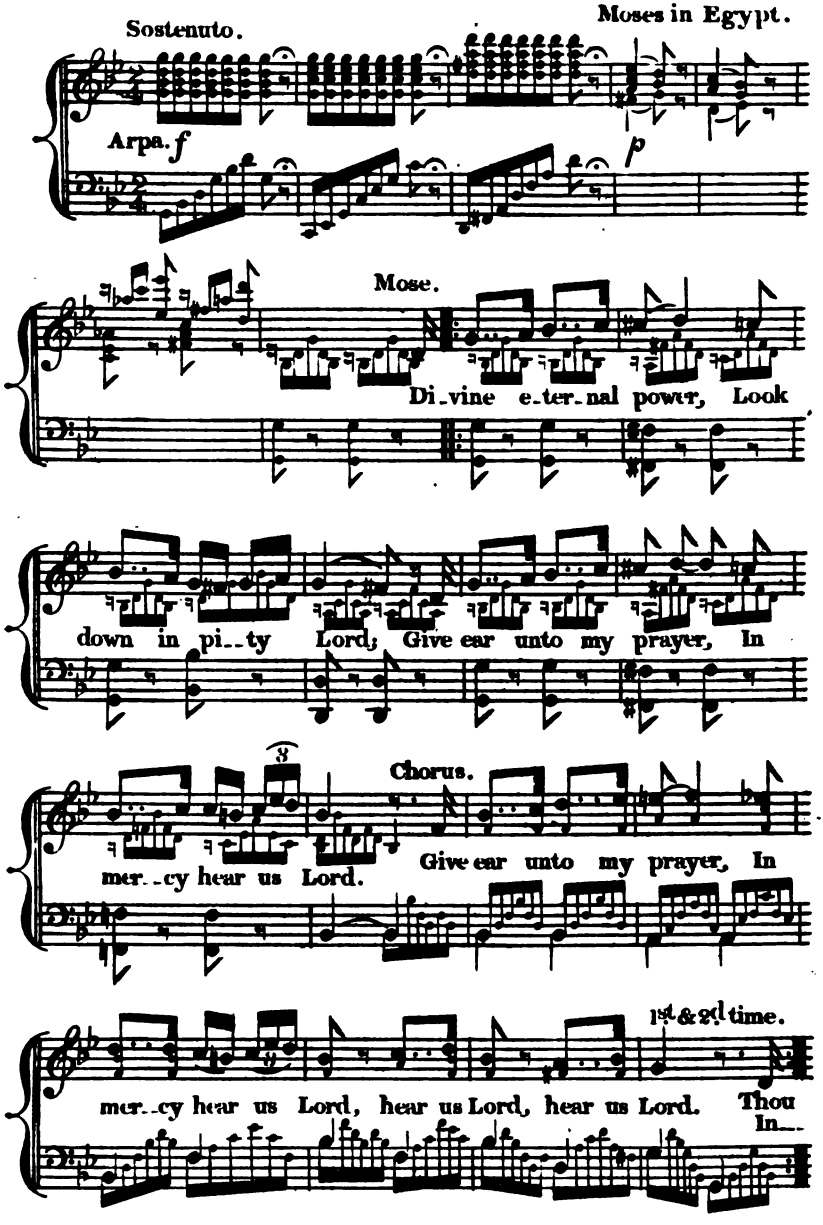

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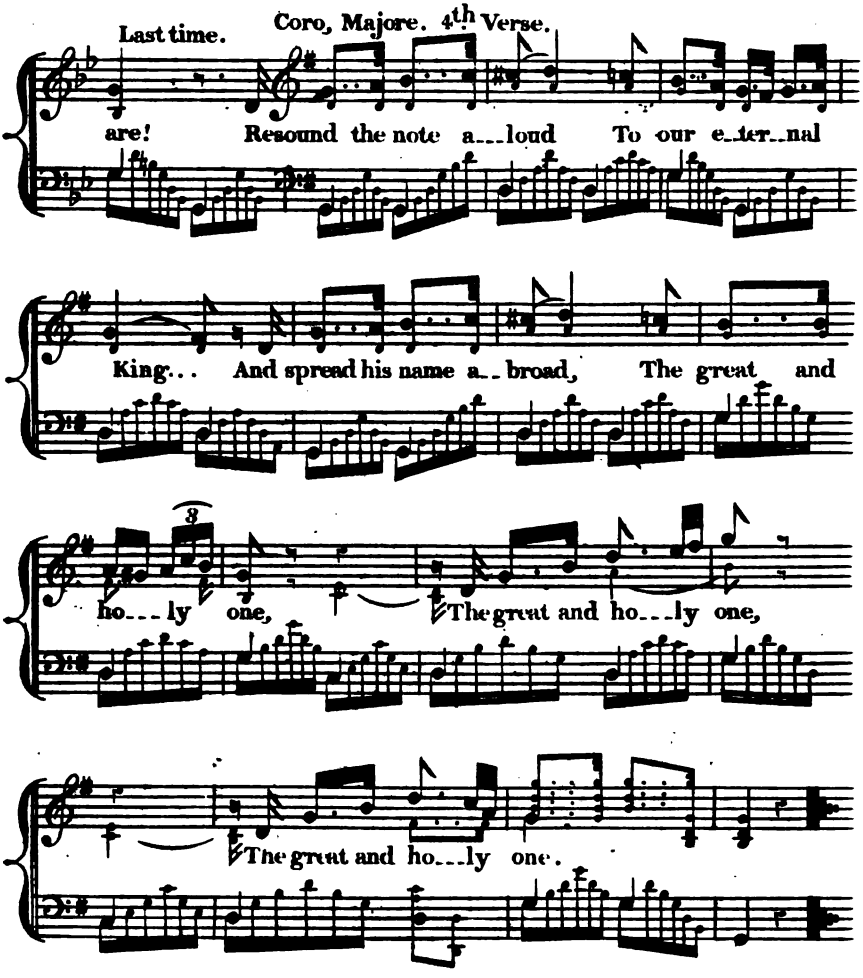
Last time.
Coro, Majore. 4th Verse.
are! Resound the note a...loud To our e..ter..nal
King... And spread his name a..broad, The great and
3
ho...ly one, The great and ho...ly one,
The great and ho...ly one.

Arone. 2

Thou art almighty God,
The Lord of earth and sea;
We bow before thy throne,
We trust alone in thee,
Cho.s We bow before thy throne
We trust alone in thee.

Eleia. 3

Indulgent God of all
We seek thy tender care;
Reprove us when we fall:
How great thy mercies are!
Cho.s Indulgent God of all,
How great thy mercies are!

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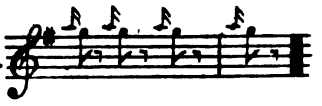
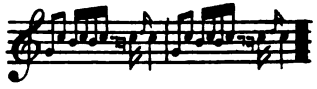
ANIMALS & BIRDS.

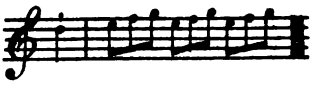
Night-ingale.

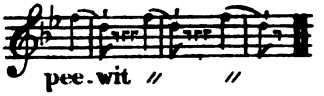
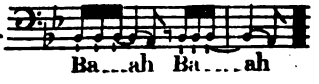
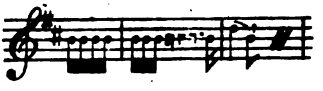
Another.

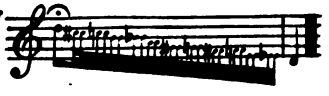
Cow.

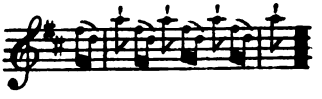
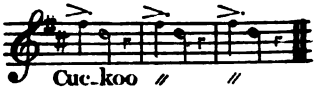
Sparrow.

Thrush.



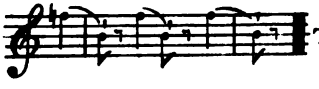
Bird.

Heifer.

Pee-wit

Old Ewe.

Hen.

Neigh of a Horse.

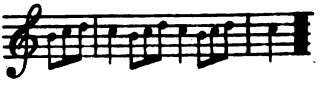


Black Bird.

Cuckoo.

Duck.

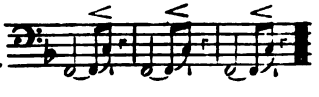
Bird.



Throstle.



Pig Grunting.



Cow.

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Chapter XXVI.

THE ORGAN.

Of all instruments this is the most noble, possessing powers of the greatest extent and variety. How the sober dignity of its tones harmonizes with the dark massive pile which we walk around and view with wonder! While gazing on the heavy towers on high, its hollow tones within speak of mass and vespers, long gone by, and all the train of superstitious chivalry. And as we pace the long-drawn aisles of light and shade, where the glowing beams of tinted windows fall on the youthful fair, kneeling to ask heaven's grace,—so beautifully expressed by the poet,—

> Rose bloom fell on her hands together prest,
> And on her silver cross soft amethyst,
> And on her hair a glory like a saint*.

How the heavenly tones in solemn grandeur roll along! It is only upon the continent that we can enjoy these sublime sensations. Holland, the Low Countries, and Germany, are spread over with these majestic instruments in profuse variety. At Haar-

* John Keats' *Eve of St. Agnes.*

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lem there is one of stupendous size; the effect of which surpasses everything the mind can conceive. They are sounds which seem to roll from the skies into the deep abyss of harmony. In the puritanical service of the Dutch, nothing but psalmody is ever performed. For the purpose of leading their immense congregations of not less than three thousand voices singing in unison, these organs are furnished with an enormous pipe called the *Vox humana*, which so predominates over the rolling thunder of the double diapasons, that you might conceive it to be the voice of a monster, concealed in this mountain of sounds. The grandeur of this organ is much augmented by the vastness of the church in which it stands. Higher than Westminster Abbey, —it fills up the end of the large aisle, reaching from the ground to the roof, and from one side to the other, the pipes having the appearance of vast columns of silver*. The extemporary flourishes which the organist introduces between the lines of the psalm, can only be compared to a commotion of the elements, or the rolling of the surges upon the shore. The largest organs in England are but mere toys, compared to this magnificent instrument, which strikes the senses with awe and wonder. The writer, on Whitsunday, 1824, was in the organ-loft at Westminster Abbey, when the king and queen of

* One hundred and eight feet high, and fifty feet broad, containing five thousand pipes.

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Owhyee, Sandwich Isles, were introduced by the Dean, and placed near himself in the choir. The king, a vulgar-looking man, perfectly black, dressed in a black coat, white waistcoat, and pea-green gloves, which were not long enough to conceal his sooty wrists, stood up the whole time of the service gazing with amazement at the roof. The queen, a tall, fine, masculine figure, was so struck upon the first burst of the organ, as to be thrown into extreme agitation, so much so, that she would have leaped out of the stall in which she was placed, had not her maid of honour (an English lady) prevented her by laying hands upon her. Every time the organ recommenced with its full volume of sound, this frenzy returned, and caused much confusion. During the sermon she settled down into something like composure, and at the conclusion was led out by the dean and other dignitaries, to view the edifice. Habited in a fashionable morning dress, her majesty was only distinguishable from her attendants by her gaunt and gigantic figure, and the sudden ejaculations of surprise, which she was constantly making. The king, however, lost in mute attention, never lowered his eyes from the roof, but kept staggering about the church till he made his exit at the door.

One of the most perfect organs in this country, for equality of tone and rich combination, is the work of Snetzler, a German, in St. Martin's

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Church, Leicester*. Its excellence is not duly estimated by the parishioners, though it is the admiration of all strangers. A similar instrument is to be found at Halifax, made by the same person, now rendered still more famous as being the organ upon which Herschel, the great astronomer, played when organist of that place; and what is equally remarkable, Joah Bates, (who presided at the commemoration of Handel,) son of the sexton of the same church. The style, hitherto deemed the perfection of organ playing, is that of canon and fugue†, which evidently has its origin in the peculiar mechanism of this instrument‡. Handel and Bach are esteemed the two greatest performers

* This instrument was erected under the auspices of the late Jos. Cradock, Esq. of Gumley,—the companion of Burke and Johnson, and a friend of the author.

† Many persons suppose that the modern authors have not the ability to write canon and fugue equal to Bach and Handel: in refutation of this opinion, we give an extract from a letter of Mozart, who played before Hässler, the most noted fuguist of his day:—'They asked me to play on the organ; I told them what is the truth, 'that I had but little practice on that instrument, but I found they 'had a professed organist, who was to kill me, if I may say so, by 'his playing. He played very well, without much originality or imagination; I therefore aimed directly at this stranger (Hässler), and 'exerted myself well. I concluded with a double fugue, in strict 'style, and played it slowly that I might conduct it properly, and that 'the hearers might be able to follow me. Now all was over. No 'one would play after this.'—*Mozart's Letters.*

‡ The touch of the organ differs essentially from that of the pianoforte. Distinctness, which is an excellence upon the latter instrument, is to be avoided upon the organ. There must be no gaps

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that ever appeared; but since the science has been so enlarged by the introduction of all the known instruments, the organ has lost its dominion in the orchestra, and has sunk into the office of a menial or helper. Though its tones are full of diversity, yet its mechanical structure disqualifies it from delivering them with expression. It never is so well employed, as when placed at the back of an orchestra, to pour out its fluid harmony into the chinks and interstices of a band. The Germans, who brought its powers to the highest point of perfection, are the first to abandon it: you now scarcely hear it introduced into the mass.

These compositions, so sensitive and full of op-

between the notes. Though the finger should be put down with considerable force, and smartly taken up, it must not quit the key till a second is put down. This will bind the notes together, and give a compactness to the effect, which forms the true style of organ playing. Formerly an unpremeditated voluntary was considered a test of ability upon this instrument, but this opinion is no longer entertained.

As many congregations are deterred by the great and uncertain expense in erecting an organ, we shall put down a list of those stops which form the best composition; limiting the cost to 300*l.* for one of full compass and scale.

Open Diapason.		*Swell.*
Stop Diapason.		Open Diapason.
Dulciana.		Stop Diapason.
Principal		Oboe.
Twelfth		
Fifteenth	Pedal to take off.	An Octave and half of German
Sesquialtera		Pedals, in wood.
Trumpet		

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posite effects, in their judgment, would be injured by its uniform tone; and many writers exclude it altogether. To neglect an instrument of such powers, to refuse its aid in heightening the sublime, betrays a want of judgment in the composer. If we peruse the posthumous Mass of Beethoven, we may there learn its true application: we may see in that magnificient work, how the conceptions of this great musician have been enforced, by a new mode of using the powers of this noble instrument.

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Chapter XXVII.

THE CLARIONET.

The clarionet approaches the tone of the female voice, nearer than any other instrument; and, as a principal in the orchestra, it now sustains a distinguished part. This instrument, which is of German origin, was introduced into this country about the year 1770; and for the first twenty years, its use was confined to the military: for it is remarkable, at the last grand performance in Westminster Abbey, in 1791, that forty oboes, and forty bassoons, were admitted into that stupendous orchestra of a thousand performers, but the clarionet had not gained sufficient reputation to obtain a place. Soon after this period, from its warlike tone, it was adopted by all the military bands upon the continent; and the French found it of such singular efficacy in leading on their troops to battle, that all their regiments were headed by vast groups of these performers. At the federation in Paris, July 14, 1802, the writer was present when eighteen thousand troops passed in review before the Consul Buonaparte, to which were attached more than

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twenty bands of fifty performers each, forming an aggregate of more than a thousand musicians. The ordinary practice of a military man is not less than six hours per day, and that for twenty years is but just adequate to conquer all the difficulties* of this instrument. Probably the greatest good effected by the thirty years' war, was the improvement of the wind instruments. It was the incessant practice of fifty thousand performers spread over the continent, that drew forth the genius and powers of those instruments, by which Haydn and Mozart perfected the musical science. In the hands of Willman and Barman, the clarionet is brought under complete subjection. In quality of tone it is warm and powerful; partaking somewhat of the oboe and trumpet combined, and the lustre of its tones adds great refulgency to the orchestra. Composers employ the *chalumeau*, or lower octave, with singular effect. Notice its accompaniment '*Protegga il giusto cielo*,' in *Don Giovanni*.

The tone of the clarionet is peculiarly grateful in

* Many of these obstacles are now removed, by having clarionets made in different keys. With the following set, C, B flat, and A, we are enabled to play with ease in most keys. Music in two flats, is played upon the B clarionet, as in the key of C; and music with three sharps, with the A clarionet, as in the key of C. Music for the B clarionet, in three flats, must be written in F, with one flat; and music in four flats, written in B, with two. For the A clarionet, music in two sharps, must be written in F, with one flat; and music in four sharps, in G, with one sharp; *i. e.*, a minor third above the real key, because the instrument is a minor third below it.

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the open air. Who has not sailed down the Rhine, and held his oar, to listen to its joyous notes in the grove? Hidden in the thick umbrage of the mountains, on high you hear its clarion voice: it is the feast of the vine-dressers, and Drachenfells and Jura return the cheerful strain. Encircled by mountains, the peasant has a rich delight in pouring forth the tones of this instrument. Softened by the echoes, he listens to the dulcet notes he has raised, and his merry bits of melody make the mountains *laugh and sing*.

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Chapter XXVIII.

THE ORCHESTRA.

The full and complete effect of a number of voices and instruments conjoined, depends upon the just proportions in which they are brought together in the orchestra. Formerly, the materials were collected promiscuously; and too many of one kind, or too few of another, destroyed that balance of sound which is necessary to a grand effect. The proportion of the Abbey band*, in the year 1791, would now destroy the finest compositions of art. Then the oboes and bassoons were used as mere helpers, to fill up the chorus: but now they are raised to the rank of principals, and few duplicates are ever admitted. The great defect in most orchestras, proceeds from that part, which is the most essential, being commonly the weakest. This, no doubt, arises from the greater difficulty in procuring

* Violins	250	Oboes	40	*Vocal.*	
Violas	50	Bassoons	40	Trebles	160
Violoncellos	50	Horns	12	Altos	92
Double Basses	27	Trumpets	14	Tenors	152
		Trombones	12	Basses	159

Drums, 8; Organ, 1; Total, 1077.—*Lives of Haydn and Mozart.*

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these performers; and the usual method of making up the number by materials more easily obtained, only adds to the evil instead of diminishing it.

Among the instruments, we never have sufficient power and ability in the first violins and violoncellos; and we are overpowered by the wind instruments. In the voices, we lament the weakness of the soprani, which are borne down by the merciless tenor. The following is a scale for an orchestra of two hundred and fifty performers, the proportions of which have been adopted at the late festivals of sacred music, held at Leicester and Derby, with acknowledged success :—

Violins . .	24	Flutes . . .	2	*Vocal.*	
Seconds ditto	24	Oboes . . .	2	Soprani . .	50
Violas . .	14	Clarionets. .	4	Alto . . .	26
Violoncellos ..	12	Bassoons . .	4	Tenor . .	30
Double Basses	8	Horns . . .	4	Bass . . .	40
		Trumpets . .	2		
		Trombones .	3		
		Drums . .	1		
	82		22		146
				Instruments	104
					250

The Organ of first-rate power.

If the orchestra be reduced to one-half the preceding number, the wind instruments will admit of no reduction beyond the duplicate clarionets and bassoons. Since the above was written, I have met with the following proportions suggested by M.

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Fétis of Paris, for an orchestra of three hundred and forty-six performers*.

First Violins .	30	Flutes . . .	4	*Vocal.*	
Second do. .	30	Oboes . . .	4	Soprani . .	50
Violas . .	25	Clarionets . .	4	Altos . . .	40
Violoncellos .	30	Bassoons . .	8	Tenor . .	40
Double Basses	20	Horns . . .	6	Bass . . .	40
		Trumpets . .	2	Principals .	8
		Trombones .	3		
		Bugles . .	5		
		Serpents . .	2		
		Drums&Cymbals	5		
	135		33		178

It will appear there is not much similarity in our notions of constructing an orchestra.

To ensure the well going of the chorus, the vocal leaders should be placed in the rear of their part, in which place they will be better heard: and as it often happens that the most experienced musicians have the weakest voices, it is best to couple them with the strongest: these, correctly led, will contribute much to keep the part firm and steady. It is important that this arrangement be made a condition with the leaders, as they invariably think themselves entitled to a more conspicuous place, and press forward to get into the front; whereas, the place of honour, as in the Legions of Buonaparte, is in the rear. He always placed his rawest troops in front, and his veterans behind. It may also be remarked, that the country performers should be coupled with

* *Harmonicon*, September, 1831.

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the London performers, and care should be had, in arranging the violins, that those who have been accustomed to play the second part, should not be placed amongst the *first* violins. As the voices form so large a portion of the band, a simultaneous effect from them is of the first importance. For this purpose, a conductor should be placed at the right hand of the organist, so that he can command a complete view of the choir, which will enable him to secure correctness in all the leading parts.

The concert orchestras are universally defective: the stringed instruments are overpowered by a crowd of flutes, clarionets, bassoons, trumpets, trombones, drums, and horns. If we except the Philharmonic band, there is not one in London that is properly composed. Singers have an aversion to the full orchestra, and to save the expense of duplicate parts, seldom give out more than one copy to each of the stringed instruments, thinking they shall be better heard by abridging them: they forget that in every case there is seldom or ever a sufficient number of violins, to moderate and keep down the force of the wind instruments. The writer noticed two circumstances in the Abbey band in the year 1791, worthy of remark: first, the great softness with which the songs were executed, although three hundred and seventy-seven stringed instruments accompanied the single voice: such was the lightness of the effect, that they did not overpower

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or incommode it. Second, from the great extent of the surface from which the sounds emanated, they were diffused through the atmosphere, so as completely to fill it. No single instrument was heard, but all were blended together in the softest showers of harmony.

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Chapter XXIX.

THE TROMBONE.

This ancient instrument, which is frequently mentioned in the sacred writings as the sackbut—might have been lost to us for ever had it not been preserved, in the ashes of Mount Vesuvius, to give force and energy to the music of modern times. When the cities of Herculaneum and Pompeii were discovered, one of these instruments was dug up, after having been buried nearly two thousand years by that dreadful catastrophe. The lower part of it is made of bronze, and the upper with the mouth-piece of solid gold. The King of Naples made a present of it to George III.; and from this antique the instruments now called by the Italians *tromboni* have been fashioned. As these instruments can be lengthened or shortened at pleasure, by the tubes sliding one within the other, similarly to the tubes of a telescope, every semitone of the scale can be performed, which imparts a sliding or vocal effect, not to be obtained on any other wind instrument.

Mozart has introduced a choir of them, soprano, alto, tenor, and bass, into the *Requiem*, and the opera of *Don Giovanni*. The voices of these, when combined, have an imposing effect. Instruments

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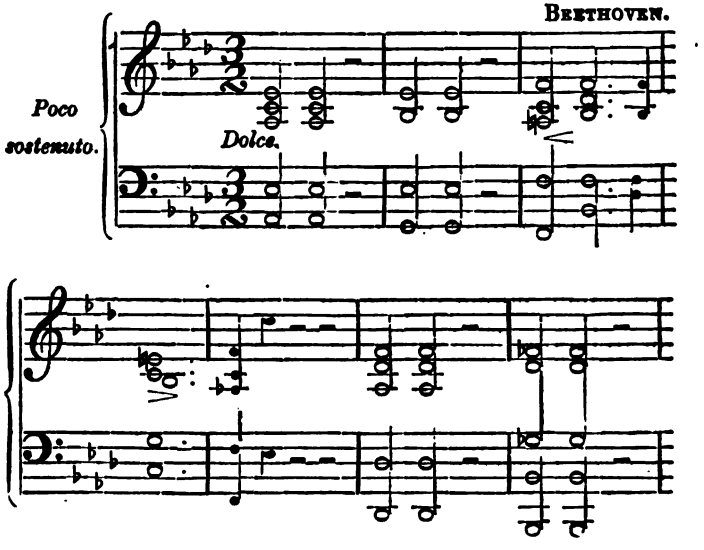
of such tremendous power should be but sparingly used, and they are misapplied when ordered to play the same part with the voices. They ought to move in a band of themselves, and never enter the composition but upon grand and solemn occasions. In that masterly composition, the opera of *Der Freischütz*, they are introduced into the overture as well as the incantation scene, with magical effect. At the funeral of Beethoven by torch light, when composers, musicians, poets, actors, singers, and choristers, assisted in carrying him to the grave, in the presence of twenty thousand spectators, the invocation of these terrific instruments was heard responding to the voices in the following dark train of harmony, from a composition of that sublime genius.

AMPLIUS.

BEETHOVEN.

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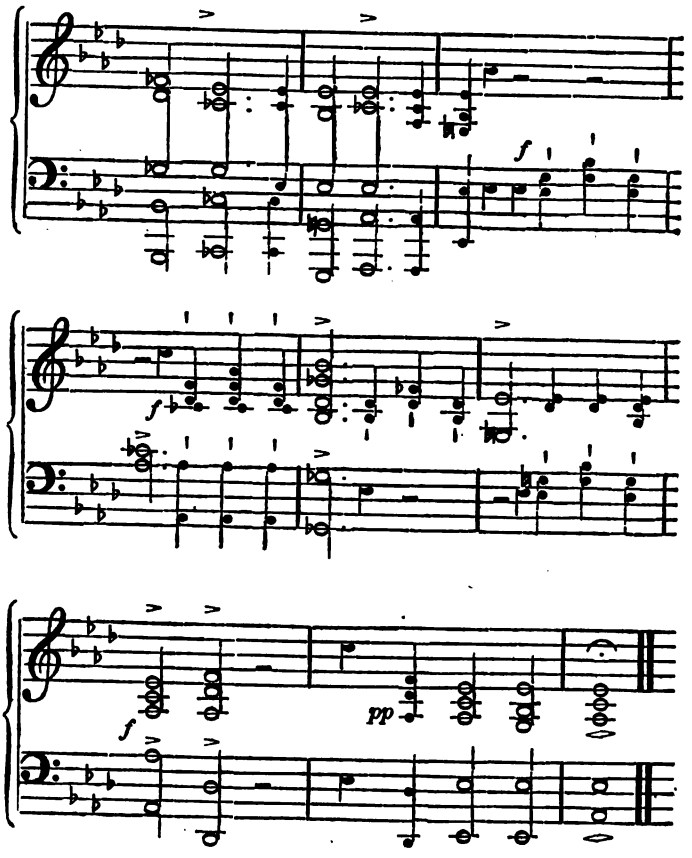
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Chapter XXX.

LOUD AND SOFT, or FORTE AND PIANO.

These terms are commonly expressed by a simple letter, as *f* and *p*; and for an increased loudness, called fortissimo, the letters are doubled, as *ff*, or trebled, *fff*. The different degrees of softness are denoted in the same way, *p*, *pp*, *ppp*.

Mr. Alison observes, that loud sounds are connected with ideas of power and danger; and that many objects in nature, which have such qualities, are distinguished by such sounds. In the human voice, all violent and impetuous passions are expressed by loud sounds. On the contrary, soft sounds are connected with ideas of gentleness and delicacy. The contrasts produced by the different degrees of force with which sounds are uttered, form the most prominent effects of musical expression. The rushing of the fortissimo brings with it dread and alarm; but in the pianissimo, the *chiaro-scuro* of the art, we feel the opposite sensation. The indistinctness of sounds apparently remove them to a distance,—like the faint touches in painting, they seem to retire from us. Upon this prin-

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ciple the ventriloquist* deceives the ear, by directing the attention to a point, from which the voice may be supposed to proceed; and effects the deception by reducing it to that exact degree of softness, as it would seem to possess, had it really proceeded from the spot.

We are not always rigidly to abide by these marks: in some instances they express too vaguely the intentions of the author. An *f* is often used to contradict the previous effect of a *p*, implying only that the piano is not to be continued, yet the passage is not intended to be played with the strength of a forte; for such purposes, it is a better mode to use the character *mf*, signifying mezzo forte, or half forte.

As performers seldom or ever sufficiently restrain themselves in pianos, Beethoven has so marked the *bowing*, which, if strictly attended to, renders it completely out of the power of the performer to transgress in this particular. We may refer to the cadenza in the first quartet dedicated to Prince Rasoumoffsky, where nearly two hundred notes are directed to be played in *one bow*. And in the celebrated symphony of C minor, the viola has a holding note through forty-three bars in one bow, which requires no inconsiderable skill to sustain; but when properly executed, produces the 'hush of the orchestra,' what the author intended.

* See page 22.

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Chapter XXXI.

THE TRUMPET.

The sound of the trumpet is bold and inspiring. Its splendid tone is heard at a greater distance than that of any other instrument; hence it is pressed into the service of arms. No one has felt its powerful clang like the soldier. Amidst the thunder of the war, its lancet tone cuts through the air, and drives the cohorts into battle. Sounds like these violently agitate the soul: some are appalled, while others are roused to a state of fury:

> And the king seized a flambeau,
> With zeal to destroy.

Mozart's exquisite organization for music was such, that a false or rough note was a torture to him. When a child he had an insurmountable horror for the trumpet; the sight of this instrument produced upon him much the same impression as that of a loaded pistol does upon other children, when pointed at them in sport. His father thought he could cure him of this fear, by causing the trumpet to be blown in his presence, notwithstanding his son's entreaties to be spared that torment; but at the first blast he turned pale, fell upon the floor, and would probably

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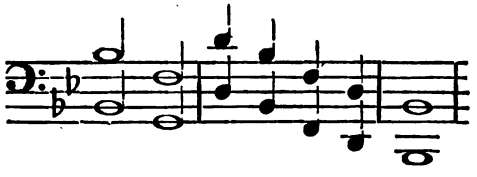
have been in convulsions, if they had not immediately ceased.

In the time of Purcell, its milder tones were cultivated, being then principally used as a solo* instrument. Handel, upon his arrival in this country, found a performer of extraordinary powers, and followed the taste of the times in writing for this particular instrument. In many instances he called upon it to perform impossibilities. In the celebrated song of the *Messiah,*

> The trumpet shall sound,
> And the dead shall be raised,

this great composer has failed in producing that sublimity, which the grandeur of the subject demands. He has used the highest notes of the instrument in a sort of minuet time and style, much too light for the awful scene he had to express. Mozart has treated the same subject in a different way; he has uttered the '*dread call*' in a few simple notes from the terrific trombones, with a sublimity of thought truly appalling.

* No person was allowed to blow this instrument in public, who did not take out a license from the Master of the Revels—an officer instituted in the time of Henry VIII., and to whom all ballad-singers paid a tribute.

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There is a species of horn or trumpet music in Russia, that surpasses everything of its kind, and which can only be heard in the palace of the emperor, at Moscow. A friend of the writer, M. Baillot, when at that court, was conducted by Prince Potemkin into a long dark gallery, where, at a distance, was stationed this extraordinary band. The composer listened with astonishment, and was asked by the Prince what he thought of it. 'All that I know,' replied the musician is, 'that it is like nothing on 'this earth. It is the music of another world, and 'I am utterly at a loss even to guess how it is pro-'duced.' Lights were instantly brought, and there appeared two hundred soldiers, each with a trumpet or horn in his hand, varying in length from the size of an extinguisher—which they much resembled—to twenty feet in length. And what is most extraordinary, each performer upon his instrument made but a single note, all of which fell in succession so aptly, that the two hundred tones in performing a symphony of Haydn's, had the effect of one grand instrument. The power of accent thus exerted by every person upon his individual note, gave a series of effects to the performance unattainble in any other way, and as endless as they were surprising.

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Chapter XXXII.

ACCOMPANIMENT.

In Handel's time, this department of science was but imperfectly understood. Of four hundred songs which he has written, not twenty have a full accompaniment. The instruments are seldom introduced but in the symphonies, and the voice is left without any support, except that clumsy aid obtruded by the hand of the organist. It was the practice of this author to accompany the songs himself on the organ, but since that instrument is no longer used, some of his best compositions are left in a state so destitute, as to appear frightfully thin and naked. The animated strain in *Judas Maccabeus*, '*Sound an alarm, your silver trumpets sound*,' in which great orchestral effects might have been displayed, has nothing but a straggling bass to support the singer, and that in a song which requires an unusual stress of voice. So negligent was Handel in his accompaniments, that we find in the same work, that he has directed the first and second violins, as well as the violas, to play in octaves with the bass; betraying a poverty of style and invention much below

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the merit of the air. That devotion which the Italians have ever shown for melody, has led them to be sparing in their accompaniments, thinking they had a tendency to hide more than adorn; but since the Germans have introduced the wind instruments with such great skill and delicacy, this department of art has become highly interesting, and has received an animation never contemplated by the early musicians.

For models of excellence, we may refer to Haydn's *Creation*, and his *Seasons*, in which not less than twenty distinct instruments accompany the single voice, and that without incommoding it. As a striking proof of the progress of art, we may compare the German score of the *Messiah* with the original, in which we trace how the genius of Mozart has embellished that magnificent work with an accompaniment that is obedient, yet often bold and independent.

'The first and most important rule of the accom-
'panist is, to remember that he does not lead, but
'accompanies; that he is not to shine and predomi-
'nate, but to assist and support the principal part*.'
On the piano-forte, great force as well as delicacy of touch is requisite, to adapt the performance to every shade of passion which the singer would express. A bold stroke from the bow of Dragonetti has roused a feeling in the performer, that has en-

* *Harmonicon.*

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abled him to conquer the greatest difficulties, and the same hand could as readily subdue the sounds into Lydian softness and delight.

Singers have an aversion to a full accompaniment, conceiving the instruments to divert the attention from the voice, and overpower it. To obviate this, as has been before remarked, they often deliver but one copy to each part of the stringed instruments, thinking they shall remedy the evil, but by the reduction, they only expose themselves the more to the fury of the loud instruments. No injury can possibly arise from increasing the number of stringed instruments, as they always have a pianissimo at command; whereas, few persons can be found, that can so effectually subdue the ferocity of the wind instruments, as not to incommode the voice. We have noticed, in page 357, the extraordinary effects produced in Westminster Abbey by the powerful band engaged in the celebrated commemoration there in 1791.

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Chapter XXXIII.

THE BASSOON.

The fagotto*, or bassoon, is of the same genus as the oboe, and forms the natural bass to that instrument. It probably was first introduced into this country by Handel, as it does not appear to take a part in any composition prior to the publication of *Tamerlane*, in 1720. In his oratorios, the bassoon is generally used as a mere helper; and rarely appears as a principal, when it joins the oboe in replying to the stringed instruments. These alternate changes from the violins and basses, to the wind instruments, were the first attempts at orchestral effects.

Of all the tones in the orchestra, none excite us more powerfully than those of the wind instruments. Their language is peculiar; and we listen to them almost as sentient beings. The clarionet and picolo express with enthusiasm a lively joy, and the trumpet, the transports of glory; but the bassoon is never prominent in these bursts of passion—it has

* So named by the Italians, as when taken to pieces and bound together, it resembles a fagot, or bundle of sticks.

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no natural gaiety; its pensive note is adapted to strains of woe and complaint. Mozart was the first to recognize its melancholy disposition. In the *Requiem*, he has mingled it with the wailing moan of the corno de bassetto*, which casts a mournful shade over that sublime composition. The bassoon has a range of three octaves, the lowest note of which descends to double B flat, and is the finest note in the orchestra for volume and the rich *curtle* of its sound. Haydn has used it in the *Creation* with admirable expression, to represent the foot-step of the elephant, in the passage, '*By heavy beasts the ground is trod.*' Our countryman, Dr. Boyce, was strongly impressed with the mild and balmy effect of the upper tones; and has applied these '*notes that breathe*,' to express the following words with peculiar richness and felicity:—

> Softly rise, O southern breeze,
> And kindly fan the blooming trees!
> Upon my spicy garden blow,
> That sweets from every part may flow.

Rossini, with great ingenuity, often blends the sound of two instruments together, with a novelty so striking, that at first it is impossible to tell from what source they are derived. He will join the highest notes of the bassoon, with the lowest of the oboe, forming a compound altogether new. These agreeable conjunctions are continually occurring,

* An instrument not yet introduced into our orchestra.

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and perhaps there is none more delightful, than when he mingles the notes of the bassoon with the horns. This instrument, after having been a drudge in the orchestra for fifty years, is now raised from a menial station, to become a principal; and by the moderns, is now made one of the most eloquent and interesting instruments in the band.

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Chapter XXXIV.

DRUMS.

The timpano, or kettle-drum, does not appear to have been introduced into our orchestras, till after the battle of Dettingen, 1743. Amongst the spoils of war, was a pair of brass drums taken at that battle, which Handel employed in his grand *Te Deum*, composed and performed in honour of the victory. This splendid composition opens with a symphony of considerable length, written purposely to show the warlike tones of these instruments. The strain consists of only two notes, D and A, which are simultaneously struck by the whole band, and have an imposing effect. Probably these instruments were never used in this country before the performance at Leicester, in 1774, when they not only attracted public attention by their great novelty, but also from the circumstance of their being beaten by the Earl of Sandwich. This nobleman, in conjunction with Mr. Cradock, of Gumley, convened at Leicester, in this year, the first grand assemblage of musicians that ever took place in England. At this meeting, the oratorio of *Jephtha*

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was entirely performed, under the direction of Mr. Commissioner Bates, for the benefit of the Leicester Infirmary, and who opened the organ built by Snetzler for the occasion. Captain Cook, who had just returned from his voyage round the world, brought with him *Omai*, the son of the King of the Sandwich isles. Lord Sandwich, being at the head of the Admiralty, brought the black prince down to Leicester, to be present at this grand display of musical sounds*. The writer well recollects his tall commanding figure, and the astonishment he expressed, as well as that of the company, in viewing a person so extraordinary. Lord Sandwich, who had regular oratorios performed at Hinchinbrook, was so enamoured with the thunder of the drums, that he had one side of his music-room strained with parchment, which, upon being suddenly struck, so alarmed the company, as to throw many into fits, which his lordship maintained was a certain proof of the boldness of the effect.

Drums can only be used in large and powerful bands, and none are effective but those of the largest size. When introduced to represent the roll of thunder, they are peculiarly grand. As an

* On the return of Lord Sandwich, he waited on his Majesty at Kew, and after more weighty business, mentioned the music meeting at Leicester, at which his Majesty was pleased to say, he could have wished to have been present. From this conversation, and subsequent conferences, the great Abbey meeting originated, which Mr. Bates was afterwards solicited to conduct.—*Cradock's Memoirs*, vol. i.

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instance of their power, we may mention the chorus in *Judah*, which describes the destruction of the Midianites, '*The rolling thunder He cast on all.*' Their introduction, in this place, is truly dramatic and sublime!

Some of the finest effects of the drum are produced by its pianissimo, which apparently removes the sounds to an immeasurable distance, and thus supplies the mind with an idea of their vastness.

In one of Paganini's wonderful exhibitions, the piece opens with a tremulous sound from the double drum, so faint as scarcely to be heard, but sufficient to rouse the attention of the musician. In a few seconds the sound returns, upon which the violinist starts, and looks behind him, as if he apprehended the approach of something terrible. On the repetition of this tremulous, but less distant, sound, he seizes his violin, and with three or four miraculous and furious strokes of the bow, throws his audience into a frenzy of astonishment and delight.

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Chapter XXXV.

THE ROAR OF STORMS.

Who has not felt the charms of a winter's evening, the cheerful fire and warm hearth-rug, with curtains falling in ample draperies upon the floor, when the storm has been raging without? The whistling trees, the cries of the blast through the crannies of the hall, as if benighted wretches were imploring shelter? These are the sounds that touch the musician's ear. Sounds, still more awful, are the hollow murmurs of earthquakes, the thunder of volcanos, and the roar of hurricanes. Happily we are not visited with these tremendous convulsions; yet we have them upon a smaller scale, sufficient to raise the sublimest sensations. Lying, as we do, in the midst of waters, the grandest exhibition with us is the sea in a storm. When at rest, like a monster asleep, it strikes us with awe by its vastness; but when roused into tempestuous fury, and swelling waves threaten to overwhelm the land, we may truly say, that in Britain, Neptune has fixed his throne. Winstanley, in his description of the Eddystone Lighthouse, has represented the sea as dash-

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ing a hundred feet above the top of that perilous structure. But the furious commotion of the northern sea far surpasses this in grandeur. A friend of the writer, who was employed upon the trigonometrical survey in the Orkney Isles, describes the waves in that region during a storm, to be of the most frightful vastness, striking the granite face of the perpendicular rocks with a force so tremendous, as to carry the spray over the island for thirty miles, destroying the crops in the whole of the distance. It is this scenery in Nature's theatre, accompanied by the roar of the elements, that so appals us, that we involuntarily turn away from the stupendous sight.

In the storms on land, trees are the grand instruments which augment the mighty roar. Their yells, mixed up with the blast, send forth the most terrific harmonies. They who have traversed the black forests in Germany can have some idea of the horrid din of those domains. The common people hide themselves from the Spirit of the woods, little reflecting that it is the lashing winds against the giant trunks of the forest, which cause the dreadful howlings they hear! Sir Thomas Lauder has given us some idea of these effects, in the hurricanes of Scotland, 1829, when he describes the flood of Moray. 'There was something inexpressibly fearful and sub-'lime in the roar of the torrents which filled the 'valley, and the fitful gusts of the north wind that

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'groaned among the woods. The tall ornamental 'trees, one by one, had begun to yield: the noise was 'a distinct combination of two kinds of sound; one, 'a uniform continued roar; the other, like rapid dis-'charges of many cannons at once. The first pro-'ceeded from the violence of the water; the other, 'which was heard through it, and as it were muffled 'by it, came from the enormous stones which the 'stream was hurling over its rocky bed. Above all 'this, was heard the fiend-like shriek of the wind, 'yelling, as if the demon of desolation had been 'riding upon its blast. The whole scene had an 'air of unreality about it, that bewildered the 'senses. It was like some of those wild dramatic 'exhibitions, where Nature's operations are out-'heroded by the mechanist of a theatre, where moun-'tains are thrown down by artificial storms. Never 'did the unsubstantiality of all earthly things come 'so perfectly home to my conviction. The hand 'of God appeared to be at work, and I felt that, 'had he only pronounced his dread fiat, millions of 'such worlds as that we inhabit would cease to 'exist!' It is only in situations like these*, where the sounds are reflected by surrounding hills, that we can at all feel the sublimity of a storm. In the polar regions, where no traces of vegetation appear upon that glassy surface, there is a complete absence of sound: as on the highest point of the Alps,

* The scene lay in an amphitheatre of rocks and mountains.

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a '*solemn silence reigns.*' But as the avalanches descend, their thunders roll through the vallies in awful grandeur.

Perhaps of all noises which are augmented by continued reverberations, none are more appalling than the experiment of rolling a portion of rock into Heldon Hole, in Derbyshire. To stand on the brink of this fathomless gulph, and to hear the thundering mass fall from cavern to cavern, wakening the frightful echoes in the vast chambers below, fills the mind with terror and dismay. This noise, more terrible than the whirlpool of Charybdis, is, in some degree, imitated by Haydn, in a chorus in *Judah*, at the words, '*The Lord devoureth them all.*' The sounds, sinking into an abyss of harmony, are penned with an effect, worthy of the great Beethoven himself.

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Chapter XXXVI.

OMINOUS SOUNDS.

Hitherto we have spoken of sounds as a source of pleasure and delight; but they often prove a source of terror and alarm, especially among the uneducated, when they spring from causes unseen and unknown. In the days of superstition, they were at all times used by the priests, as a ready means of aiding their impostures in enslaving the people. The Delphic Oracle was a contrivance for this purpose*; a piece of machinery, founded upon acous-

* The oracles were first delivered by the priestess, Pythia, after inhaling a natural fume which issued from a cavity in the earth, over which the temple of Delphos was erected. She sat upon a tripod, or three-legged stool, so that she could inhale the intoxicating vapour through a tube, which threw her into such paroxysms of extasy, that she was believed by all present to be inspired. Pausanias says, 'that 'her eyes suddenly sparkled, and her hair stood on end, and a shiver-'ing ran all over her body. In this convulsive state she spoke the 'oracles often with loud howlings and cries, which were taken down 'by the priests.' Plutarch mentions one of the priestesses who was thrown into such an excessive fury, that not only those who consulted the oracle, but also the priests that conducted her to the sacred tripod, and attended her during the inspiration, were terrified and forsook the

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tic principles, similar to that of the invisible girl. Mrs. Elwood reports, that in the ruins of Pompeii, a secret recess still remains where the priests concealed themselves, when they delivered the oracles to the people.

The statue of Memnon probably was one of the most early contrivances of this kind. Strabo says, 'it uttered a melodious sound at sun-rise and sun-set,' the cause of which puzzled all the travellers of his time. But the Egyptians were the most wise and acute people on earth; and were, no doubt, acquainted with the acoustic principle. At this day, a wind arises in Egypt, called the *Camseen*, at sun-rise and sun-set; which, passing through a concealed labyrinth in the statue, would produce the humming sound attributed to the god*. It was in

temple; and so violent was the fit, that she continued for some time in agonizing tortures, and at last died. These effects so closely resemble those witnessed in persons who have inhaled the *nitrous oxide gas*, that there can be little doubt that this vapour was something of the same kind. This gas was discovered by Dr. Beddoes, about thirty years ago. A friend of the writer was visiting him at the time, and was present at the first experiments. The doctor was the first person who ventured to inhale it, and it had such an effect upon him after having taken a copious draught, that he jumped over the table, and would have darted out of the window, had not his assistant, (afterwards Sir Humphry Davy,) laid hold of him. After these mad fits had been sufficiently exhibited in the temple of Delphos, they were abandoned, for the wiser scheme of secretly conveying more cunning words through statues of stone!

* The pedestal is covered over with the names of those who have heard this extraordinary sound.

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this country that the lyre had its origin. According to the ancients, Apollo found a dead tortoise on the banks of the Nile: nothing remained in the interior of the shell, but the dried sinews that were stretched across. These were vibrated by the wind passing through the shell, and caused the sound which struck the ear of the god. For a thousand years afterwards, the shell of a tortoise was deemed to be an essential part of the lyre. Afterwards, the twang of his sister Diana's bow suggested an instrument of a larger kind, and the primitive lyre now assumes the form of David's harp.

Sailors are a most superstitious race, and have a secret dread of remarkable sounds heard at sea. At the Land's End, it is not uncommon to hear a mysterious sound off the coast previous to a storm, which fishermen are not willing to attribute to natural causes, but believe it to come from the Spirit of the deep. This effect is obviously occasioned by the coming storm, whistling through the crevices of the rocks that stand in the sea, and which skirt the Cornish coast. So much do the people consider this as ominous of shipwreck, that no one can be persuaded to venture out to sea while this warning voice is heard. In the northern seas our sailors are alarmed by a singular musical effect, which is now well understood to proceed from the whale inhaling his breath. Similar sounds probably may be uttered by other monsters of the deep, upon which

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the ancients fallaciously founded their notions of sea-nymphs and sirens.

The peasantry may be classed with the sailors; they have not yet lost their faith in witchcraft and supernatural agency: yet such is the advance of knowledge in the manufacturing districts, where science is blended with every operation and every art, that these traits of ignorance no longer exist. The idea that fairies dance in the meadows on warm summer nights to *sweet music*, no doubt has arisen from the sound ascribed to the midnight dances of the ephemera, noticed at the 247th page; but to see these green little figures flitting to and fro, is a stretch of imagination that can only result from a state of fear and trepidation. Great stress is laid by the country people upon sounds heard in the night time, such as the croaking of the raven, or the thrilling note of the screech owl. These are always considered as bad omens, and a certain presage of disaster and death.

The power of the imagination to reproduce sounds, when in a state between sleeping and waking, is a fact that no one can doubt. Who has not found himself suddenly aroused by a sound, or startled out of sleep by a well known voice, when it is certain no sound had been uttered? These effects, like our dreams, are excited by causes extremely slight. By the lower order, these sounds are considered as calls or warnings from invisible spirits.

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As science extends, and the people become informed, these alarms will die away, as the following tale will sufficiently prove.

In one of the baronial castles of the north which had been uninhabited for years, there were heard at times such extraordinary noises, as to confirm the opinion among the country people that the place was haunted. In the western tower an old couple were permitted to live, who had been in the service of the former lord, but so imbued were they with the superstitions of the country, that they never went to bed without expecting to hear the cries of the disturbed spirits of the mansion. An old story was current, that an heir apparent had been murdered by an uncle, that he might possess the estate, who, however, after enjoying it for a time, was so annoyed by the sounds in the castle, that he retired with an uneasy conscience from the domain, and died in France.

Not many years ago, the property descended to a branch of the female line, (one of the heroes of Waterloo,) who, nothing daunted, was determined to make this castle his place of residence. As the noises were a subject of real terror to his tenantry, he formed the resolution of sleeping in the castle on the night he took possession, in order to do away these superstitious fears. Not a habitable room could be found, except the one occupied by the old gardener and his wife in the western turret,

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and he ordered his camp-bed to be set up in that apartment. It was in the autumn, at nightfall, that he repaired to the gloomy abode, leaving his servant, to his no small comfort, at the village inn; and after having found everything comfortably provided, turned the large old rusty key upon the antiquated pair, who took leave of him, to lodge at a farm hard by. It was one of those nights which are checkered with occasional gleams of moonshine and darkness, when the clouds are riding in a high wind. He slept well for the two first hours; he was then awaked by a low mournful sound that ran through the apartments. This warned him to be up and accoutred. He descended the turret stairs with a brilliant light, which, on coming to the ground floor, cast a gigantic shadow of himself upon the high embattled walls. Here he stood and listened; when presently a hollow moan ran through the long corridor, and died away. This was followed by one of a higher key, a sort of scream, which directed his footsteps with more certainty to the spot. Pursuing the sounds, he found himself in the great hall of his ancestors, and vaulting upon the large oaken table, set down his lamp, and folding his cloak about him, determined to wait for the appearance of all that was terrible. The night, which had been stormy, became suddenly still: the dark flitting clouds had sunk below the horizon, and the moon insinuated her silvery light

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through the chinks of the mouldering pile. As our hero had spent the morning in the chase, Morpheus came unbidden, and he fell asleep upon the table. His dream was short, for close upon him issued forth the horrid groan: amazed, he started up and sprang at the unseen voice, fixing with a powerful blow his Toledo steel in the arras. The blade was fast, and held him to the spot. At this moment the moon shot a ray that illumed the hall, and showed that behind the waving folds, there lay the cause concealed. His sword he left, and to the turret retraced his steps. When morning came, a welcome crowd greeting, asked if he had met the ghost? 'O, yes,' replied the knight, 'dead as a door nail 'behind the screen he lies, where my sword has 'pinned him fast: bring the wrenching bar, and 'we'll haul the disturber out.' With such a leader, and broad day to boot, the valiant throng tore down the screen where the sword was fixed; when lo! in a recess, lay the fragments of a chapel organ, and the square wooden trunks made for hallowed sounds were used as props, to stay the work when the hall was coated round with oak. The wondering clowns now laughed aloud at the mysterious voice. It was the northern blast that found its way through the crannies of the wall to the groaning pipes that alarmed the country round for a century past.

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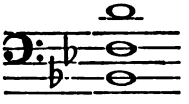
Chapter XXXVII.

HARMONY AND MELODY.

Harmony is an effect inherent in nature. Every sound is a mixture of three tones, as much so as a ray of light is composed of three prismatic colours. If we listen to St. Paul's bell, we hear it utter the following tones,  which form a consonance of the 5th and 10th with the key-note. This union is termed the common chord, and every sound in nature is composed in a similar way.

It is from observing these effects that the musical scale has been formed, which may be called the *prism* of the art, by means of which, all combinations of sound are divisible into their constituent parts.

Melody is a *succession of sounds at harmonic distances.* It is only one of the accidents, or forms, of harmony, and its excellence and beauty will always depend on the order of chords through which it is made to pass; or, in other words, on the correctness of the harmony by which it is generated. An inge-

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nious writer* says, 'the reason why the intervals 'that produce harmony produce also melody, seems 'to be, that *melody is retrospective harmony*, or de- 'pends on a perception of harmonical relation to 'sounds that have preceded. The connexion is 'no where so apparent, as in passages of arpeggio. 'The memory of the sounds which have just passed 'us, linger in the ear, and are accommodated with 'harmonious combinations in those that follow.' A succession of sounds is the first thing which catches our attention, while the evolutions of harmony pass over the ear of most persons unnoticed. It is said that in China, and the eastern nations of the world, harmony is not yet introduced into their music. They have no music in parts as we have, and the voices and instruments join in performing the tune only. If that is the case, it betrays a want of apprehension and knowledge, that can only be equalled by their known ignorance in painting; in which art, they have not yet discovered the laws of perspective. Harmony is an intellectual enjoyment; it affects not the passions, it is addressed more to the understanding than the emotions of the heart. It is melody alone that touches the feelings, as it imitates the tones and expressions of the human voice. M. Castil Blaze observes, 'that melody 'belongs entirely to the imagination; it is the result 'of a happy inspiration, not of the calculations

* T. Perronet Thompson.

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'of science.' Indeed we do not learn sentiment. Vigorous and sublime traits, fine or simple thoughts, which we meet with in Corneille and Racine, Molière and La Fontaine, are not the fruit of study. Art may embellish the works of genius, but the gift of invention we receive directly from nature. With imagination and taste, every person is able to form melodies. In the fields of Provence, the labourer following his oxen, the shepherd of Lebanon guarding his flock, sing airs, which they sometimes compose at the moment. In these irregular, and little-varying melodies, we often meet with traits of character, original turns, passages of which the charm strikes the musician in such a lively manner, that he is eager to collect them. The forests and mountains have also their composers. The Russian, Swiss, Scotch, Tyrolian airs, and those of the muleteers of Estremadura, have all been formed by rustic singers. Persons of taste, ignorant of the rules of composition, have given us vaudevilles full of openness, charming romances, and hymns of great beauty. Adam, Beaumarchais, Rousseau, and Rouget de l'Isle, are true troubadours: the airs they have invented will remain—Nature has dictated them.

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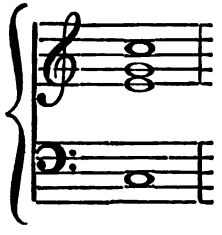
Chapter XXXVIII.

THOROUGH BASS

Is the art of expressing by figures any combination of notes to be struck with the right hand upon the organ or piano-forte, to any given note in the bass. These figures are a sort of short hand, which describes the accord, and in which is contained the harmony of the full score. If C is taken as the *tonic* or *key-note*, the natural harmony belonging to it consists of the 3d, 5th, and 8th, making the common chord of C.



Common chords, whether major or minor*, require no figures, though formerly they were marked with one or both of the figures $\frac{5}{3}$.

The order in which the sounds are built upon the bass note is at the taste of the performer, *i. e.*,

* A key is *minor* when the 3d is at the distance of four semitones from the tonic, and *major* when at five.

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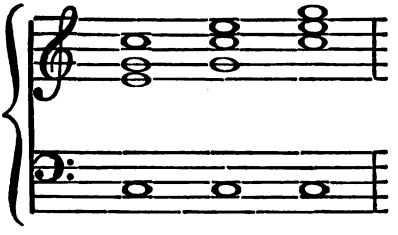
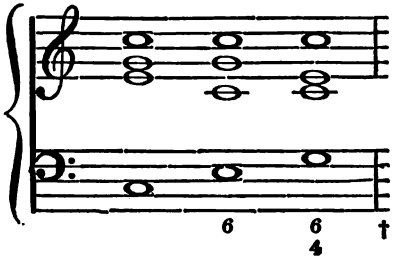
whether the 3d shall come next to the tonic, lie in the middle, or be uppermost, thus :—



Whenever the bass note steps out of its place into that of the 3d of the key, this change is called the *first derivative* of the chord, is marked with the figure 6, and is termed the chord of the 6th, as it takes the harmony of the sixth note above it.

When the bass in another move steps into the place of the 5th, or dominant*, it is called the *second derivative* of the chord, and takes the figures $\frac{6}{4}$, or simply 4.



* The dominant of the key is always the fifth note above the key note.

† The figures denote the intervals above the bass note. Simply a sharp or flat placed under a note, signifies that the 3d is to be sharp or flat.

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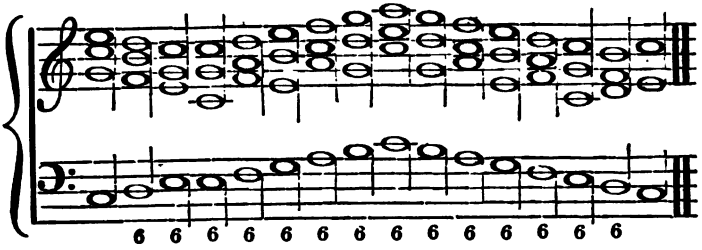
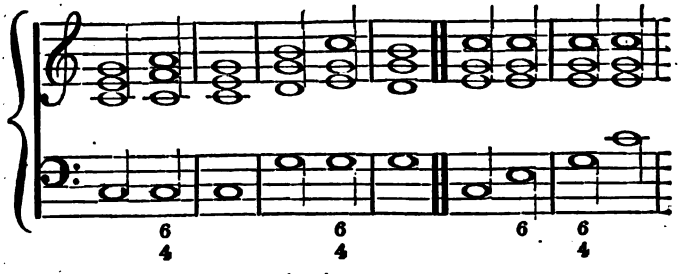
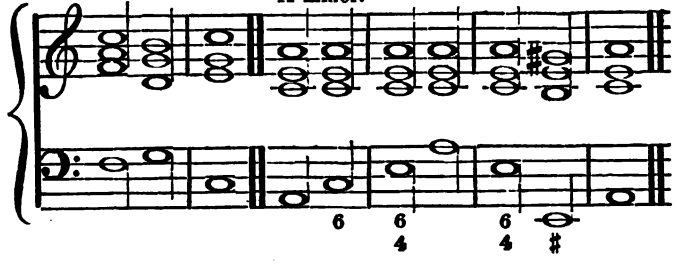
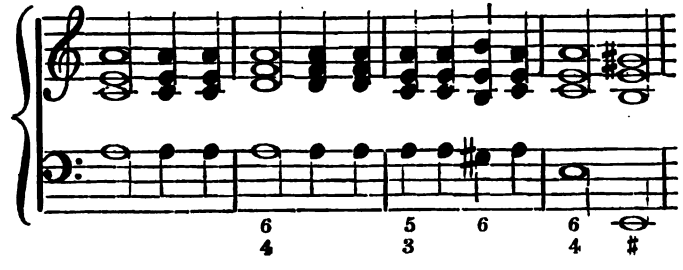
An example of a succession of the chord of the sixth.



Example of the chord $\frac{6}{4}$.



A minor.



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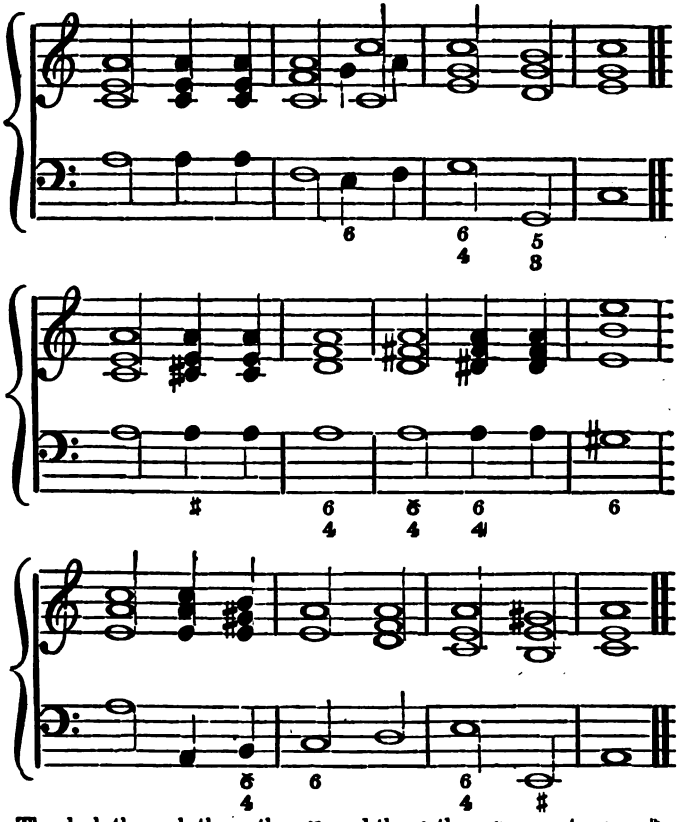
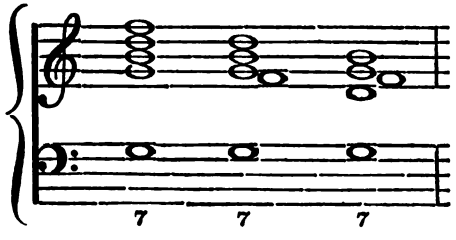

The dash through the 6 thus ♮, and the 4 thus 4, operates as a ♯.

Another set of combinations called discords, are procured from the chord of the dominant 7th, termed the chord of the 7th.

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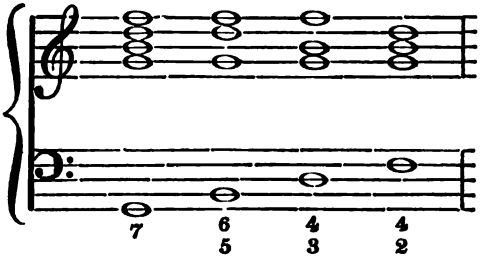
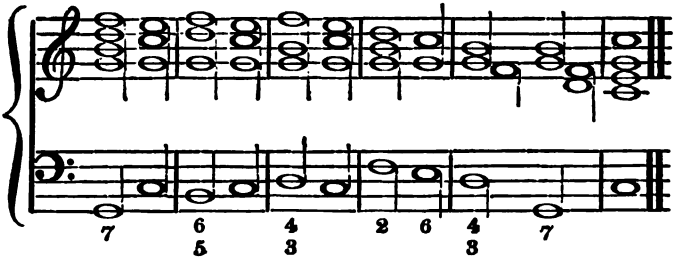
When the bass steps into the place of the 3d as before mentioned, it is termed the *first derivative of the 7th*, and takes the figures $\frac{6}{5}$, being the chord of sixth and fifth. When the bass steps to the 5th or dominant, it is termed the *second derivative of the 7th*, and takes the figures $\frac{4}{3}$, being the chord of the fourth and third. When the bass steps still a degree farther into the place of the 7th, it is termed the *third derivative of the 7th*, and takes the figures $\frac{4}{2}$, and is called the chord of the fourth and second, or simply the second.



The 7th and its derivatives.



Thus far the figures shew what harmony is built upon the bass; and when the bass ascends from its

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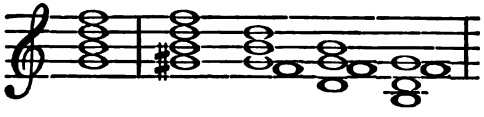
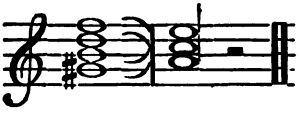
foundation place into those of the derivatives, the harmony is then said to be *inverted*, as the key-note, which ought to be at the bottom, is then above the bass.

In considering the numerous chords still to be explained, as the figures become so very complex, it is doubtful whether they tend to simplify our notions further than pointing out the root or foundation note of the chord. The discord of the diminished 7th is produced by raising the bass note of the dominant 7th *a semitone*, which forms a compound of three minor 3ds,



naturally resolving into the harmony of a semitone above the bass note,



and having the same derivatives as the dominant 7th. The effects of this chord in modulation are strikingly powerful; and it readily admits of a transition to any chord in which one of its notes may form a part.

There is still a higher class of discords to be mentioned, which are produced by placing the chord of the dominant 7th upon the common chord, form-

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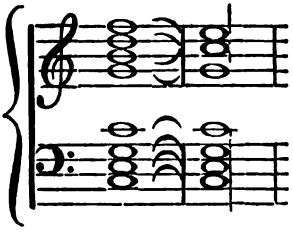
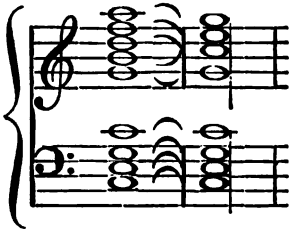
ing the chord of the 11th, resolving into the common chord thus :—



By adding the 3d above the dominant 7th, we obtain the chord of the 13th, which involves every note in the diatonic scale, and resolves into the common chord.



These discords are in fact a compound of appogiatura notes, forming suspended harmonies, which ultimately melt into the common chord*.

* I have noticed this effect in the clanging or clashing of St. Margaret's bells at Leicester, when on a visit at Birstal House. At this distance the discordancies die away, and you hear nothing but the pure harmony of the common chord.

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Chapter XXXIX.

MODULATION.

There is no branch of musical science more necessary to a composer than modulation. It may be said to be 'the key which opens to the admiring ear all the treasures of harmony*.' As melody signifies a progression of single sounds, so in the science of harmony does modulation signify a progression of chords, or mixed sounds. To conduct the harmony with ease and grace, is a distinguishing quality in a first-rate composer. When we modulate upon an organ or piano-forte, in passing from one chord to another, it may be laid down as a general rule, that one of the fingers should remain upon that key which is to form a part of the succeeding chord. This gives a smoothness to the transitions, readily perceived by the ear. For bold and sudden effects, these connecting 'links of harmony' are dispensed with, and the changes are produced by dashing into chords at distances more remote. The

* Taylor, of Norwich.

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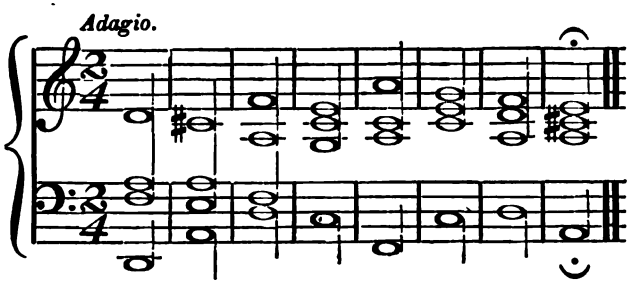
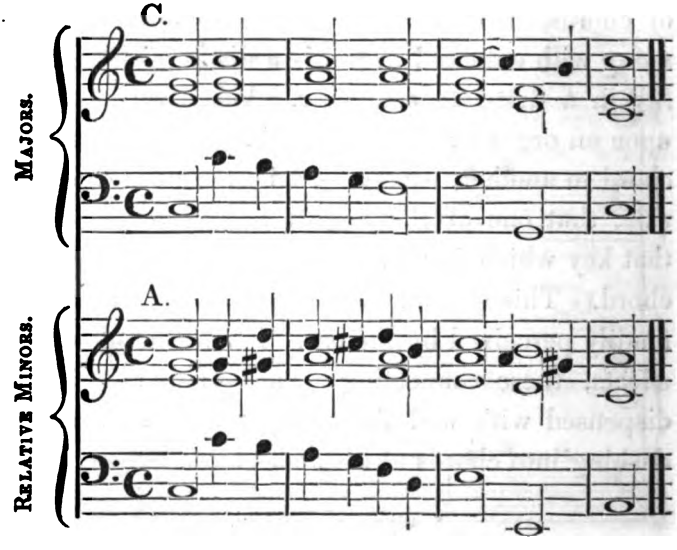
following is a progression of common, or fundamental, chords.

This slow shifting scenery in the theatre of harmony constitutes the sublime part of devotional music. The following are ordinary modulations in major keys, with their relative minors.

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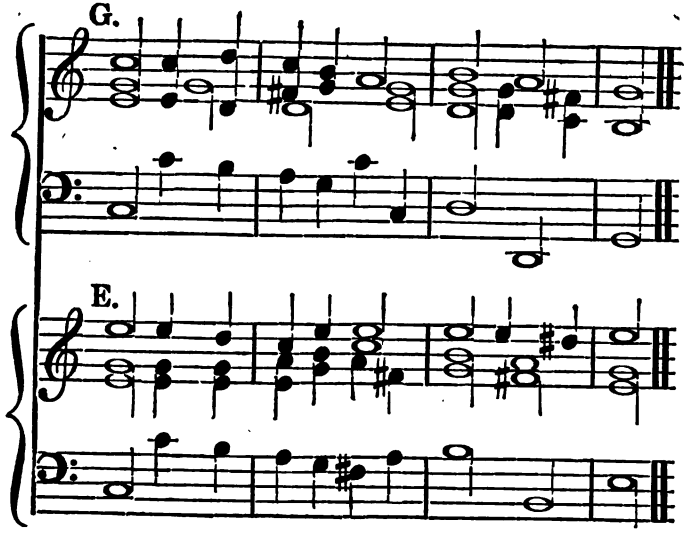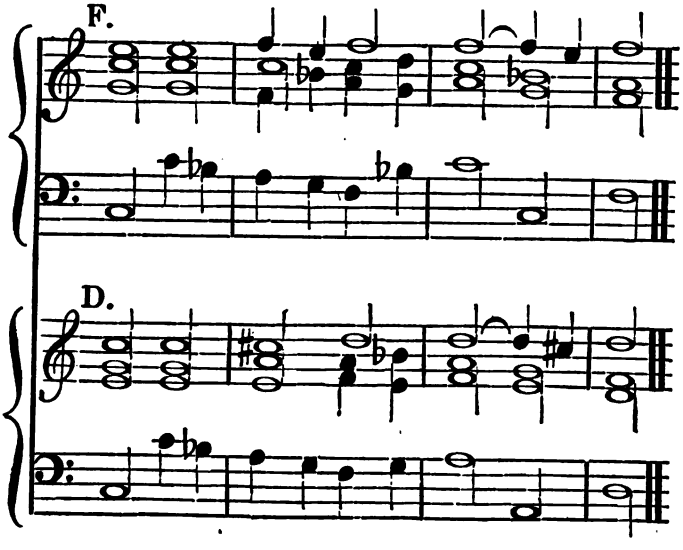
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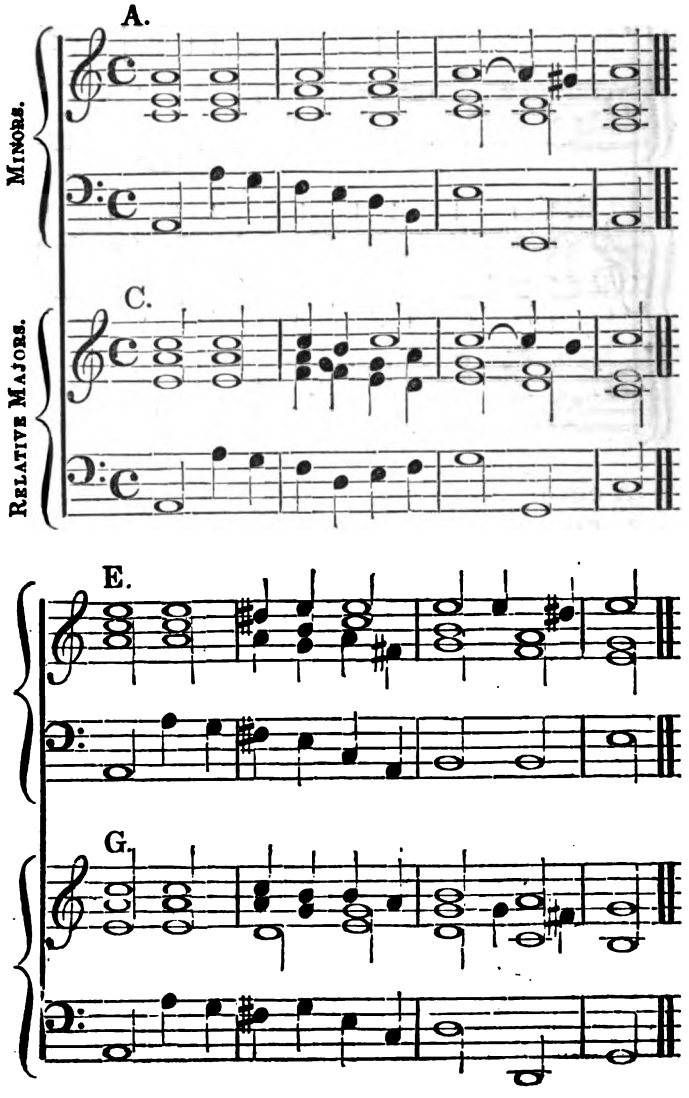
Ordinary modulations in the minor keys with their relative majors.

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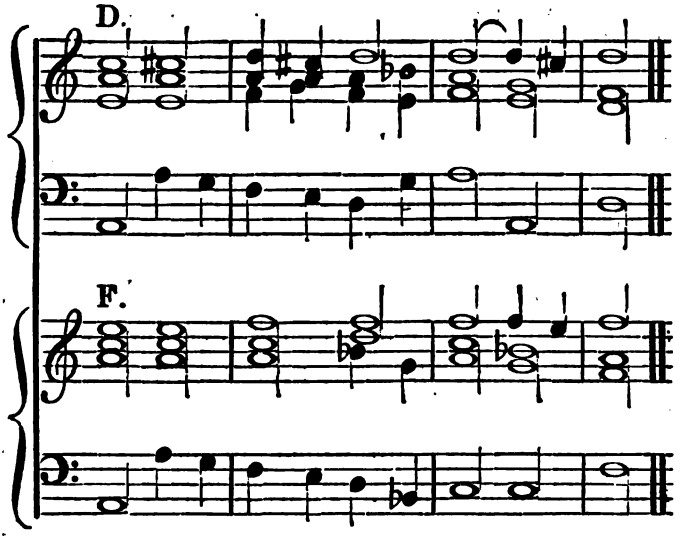
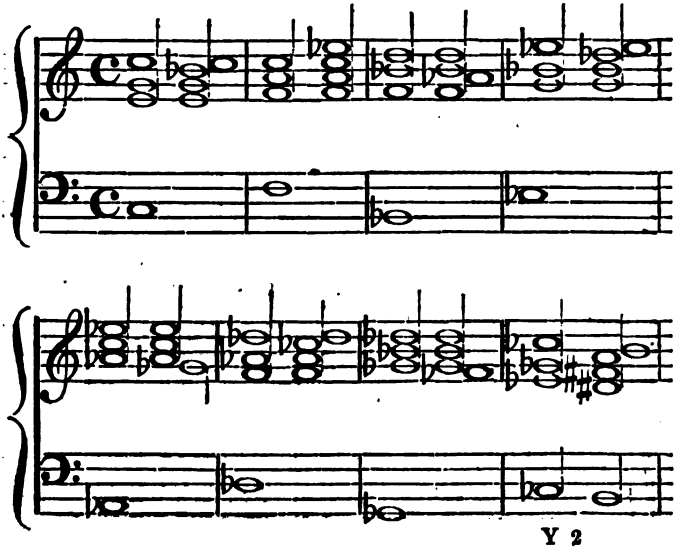

A circuit of all the major keys performed by the aid of the dominant seventh.

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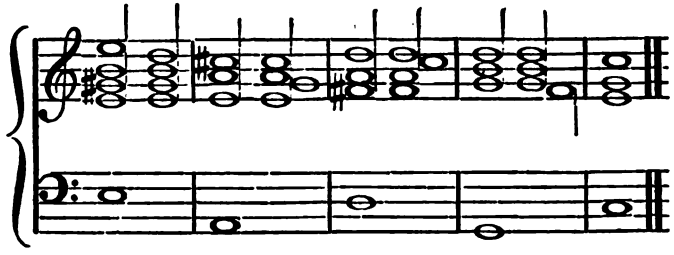
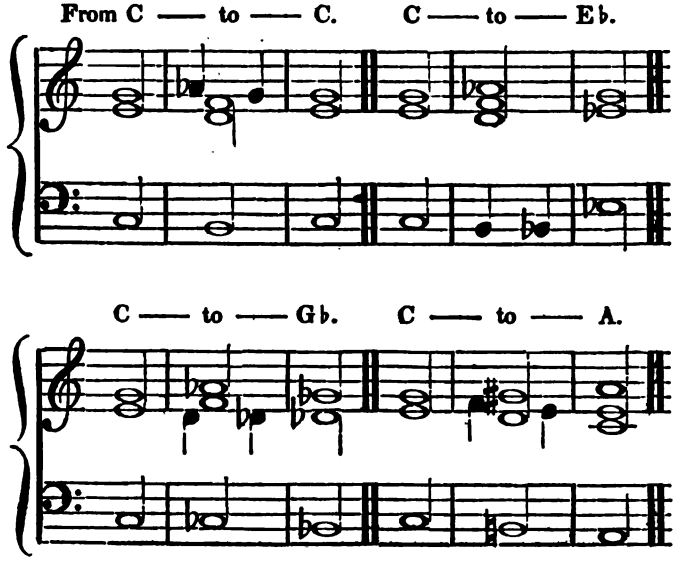

As there are twelve semitones within the octave, and any one of these may be taken as the basis of a key, and as every key may be formed to be either major or minor, there are consequently not less than twenty-four keys, into which, in modulating, we may occasionally move. Twelve of these transitions are adroitly performed by the agency of the diminished seventh.

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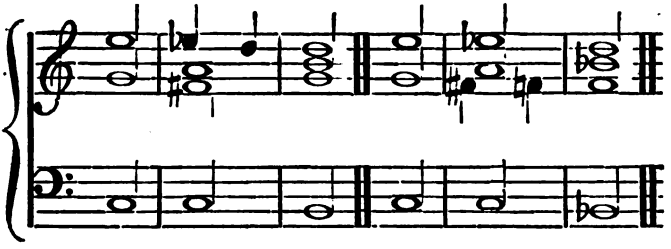
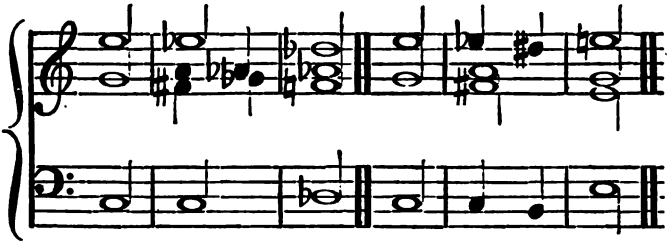
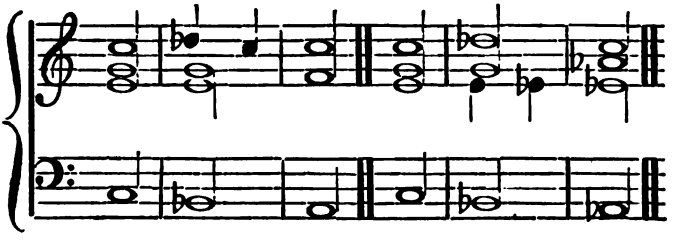
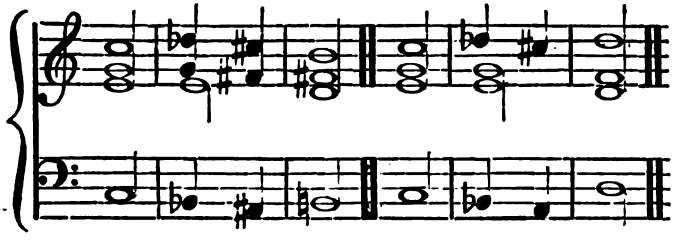
C — to — G. C — to — B♭.

C — to — D♭. C — to — E.

C — to — F. C — to — A♭.

C — to — B. C — to — D.

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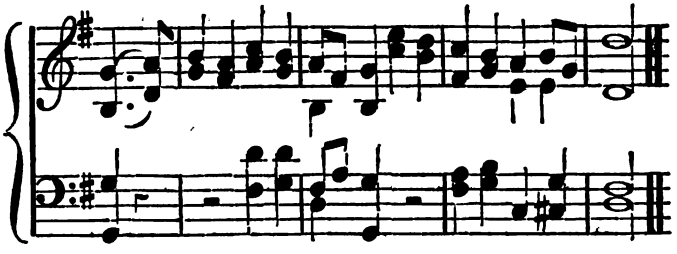
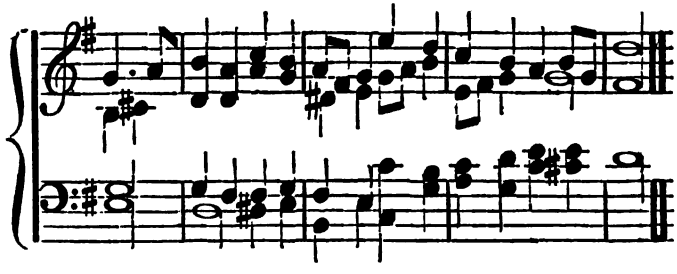
As an instance of graceful harmony, we may quote the first part of Haydn's 'God preserve the Emperor,' accompanied by chords belonging to the key.

And, afterwards, the same melody accompanied by a set of chords belonging to the relative key of E minor.

The laws by which we pass from one accord to another, form the rules of counterpoint, or the art of setting note against note;—the principle of which is, that when music is written in parts, no two parts are to move in the same direction at the distance of a fifth, producing *consecutive fifths*, the effect of which is intolerable to the ear. This may be tried upon the piano-forte, by striking them in succession. An offence of less magnitude are con-

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secutive octaves, which, if introduced without the design of strengthening a part, are quite unpardonable.

Picini compares modulation to the turning off from a road on which we are travelling. The ear is willing to follow us, it even wishes to find a guide in us, but it expects that when we have brought it to a halt, it should find something to repose upon as a recompense for the journey. If you disregard this reasonable demand, and yet expect that the ear should continue with you, ere long you will find yourself disappointed; it will leave you running on by yourself, and all your efforts to call it back again will be in vain. To devise a melody according to a natural order and unaffected plan of modulation, never to deviate but for a purpose, and to return to it with ease, are difficulties in the art*. To abandon, on the other hand, a key which has scarcely been propounded, to wander at random, without reason or object, from one key to another, to skip to and fro, merely to leave a place in which you are incapable of maintaining a footing, in short to modulate for the sake of modulation, betrays an ignorance of the art, and a poverty of invention.

* Kelway has written a service in B minor, but presently gets into the key of D, and cannot get out of it, though he makes many attempts to do it.

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Chapter XL.

ON COMPOSITION.

The nature of musical composition is undergoing a continual change; and so innumerable are the combinations which may be wrought, that its style is without limits, and its effects unbounded. In the early composers, we find little more than simple mutations of harmony, and scarcely an attempt to rise into the more graceful region of melody. As to design or imitation of natural effects, no such traces appear. Our ancestors imagined that they could unravel the musical mysteries, by making sounds follow each other agreeable to certain laws, thereby uniting the principles of harmony and melody at once. Every device was tried; such as placing what was uppermost in the composition occasionally at the bottom, called inversion; which, with contrary motion, imitation, augmentation, answers, and the like, was thought to achieve all the varieties attainable in the system of sounds. But 'the moulds of the contrapuntist are broken,' and musicians are taught this great truth, that the art knows no bounds but what nature prescribes. Purcel, the first genius that appeared in this coun-

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try, broke through the trammels of these schools, and at once cultivated an alliance between sense and sound, and gave pathos and feeling to the language which he sung. His predecessors were too much enveloped in the mazy windings of harmony, to attend to accent and expression; but this sublime genius struck out a melody that charms and delights even at the present day. It has been well observed by M. Fétis*, 'that composition has 'advanced by slow degrees, and every age has had 'its favourite authors and favourite style. At each 'revolution, it was imagined that the limits of the 'art had been reached, and that nothing remained 'beyond. Music exists upon emotions which are 'more lively as they are more varied. They are 'also quickly effaced, and therefore in this art the 'necessity of novelty is felt more than in any other. 'Hence the interest that is taken in revolutions, and 'the enthusiasm which they excite. Hence, too, 'the regrets of those who are wedded to music of 'olden date, and their exclamations, that music is 'gone! music is totally ruined! which signifies 'nothing more, than that the style of music has 'been changed.' The utter dislike to all improvement was carried to such excess, that on the first introduction of Haydn's music, it was considered so wild and out of keeping with what English ears had been accustomed to, that an elegant writer and

* *Harmonicon.*

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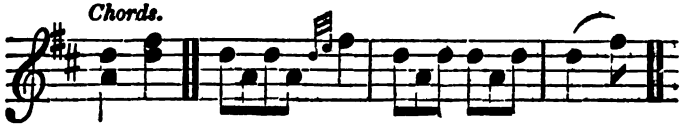
composer, Mr. Jackson of Exeter, compared it to the ravings of a bedlamite. Before this great revolutionist appeared, there was a race of authors* whose works are now forgotten. They may be compared to the Venetian painters, of whom Sir Joshua Reynolds speaks, who filled their pictures with bustle and tumult, without the least attempt to interest the passions:—

——— A tale told by an idiot,
Full of sound and fury, signifying nothing.

'A musical composition is a discourse expressed by sounds instead of words;' and if we examine into its constituent parts, we shall find they may be classed under the following heads, *Harmony, Rhythmical Phrases, Tones of Passion, and Melody.*

Melody and Harmony have been explained. Phraseology may be described as the splitting of the harmonic combinations into separate sounds, and sprinkling them in rhythmical order. Innumerable instances of this have been shown in the song of birds.

* *Italians.*

Lampugnani. Maldere.
Martini. Pugnani.
Campioni. Borghi.

Germans.

Bachs. Eichner.
Stamitz. Abel.
Vanhall. Kammel.
Ditters.

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Sounds, thus distributed, gratify and please the ear by their relative motions.

The *Passionate Expressions* are drawn from the instinctive tones of the human voice.

Haydn was the first composer who successfully combined the four elements together. He was the first to recognize, in the language of nature, those vivid sounds which so powerfully move us, and by which he has animated the musical art.

As an illustration of these principles, we may refer to his canzonetts, a work composed in this country, in which the English words are so appropriately adapted to the right sounds, that a native could not have executed it better.

'Now the dancing sunbeams play,'

is a beautiful instance of playfulness of style. Its character is derived from the rhythmical phrases which form the principal features of this piece.

In that more elaborate composition,

'While hollow bursts the rushing wind,
And heavy beats the shower,'

we feel the powerful effects of harmony mingling with the passionate tones of the voice, in all the sombre hues of the minor key.

As an instance of graceful melody, combined with sweet modulation, we may refer to the elegant composition of

'My mother bids me bind my hair;'

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but for passion and deep feeling, we must turn to that *chef d'œuvre* of art,

'She never told her love.'

These beautiful pieces were composed under the charm and influence of the elegant Mrs. Hunter, who supplied the words, and sat at the elbow of the musician when he wrote them. His grand work of eighty-four quartetts for two violins, viola, and bass*, preceded his vocal compositions many years. It is from this source that the author of the '*Sacred Melodies*' has culled the choicest flowers which adorn that work.

Haydn may be said to be the author of the sinfonia, the highest species of instrumental composition; he has written not less than one hundred and

* An intelligent lady said, that when she heard a quartett of Haydn's, she fancied herself present at the conversation of four agreeable persons. She thought the first violin had the air of an eloquent man of genius, of middle age, who supported a conversation, the subject of which he had suggested. In the second violin, she recognised a friend of the first, who sought by all possible means to display him to advantage, seldom thought of himself, and kept up the conversation rather by assenting to what was said by others, than by advancing any ideas of his own. The alto was a grave, learned, and sententious man. He supported the discourse of the first violin by laconic maxims, striking for their truth. The bass was a worthy old lady, rather inclined to chatter, who said nothing of much consequence, and yet was always desiring to put in a word. But she gave an additional grace to the conversation, and while she was talking, the other interlocutors had time to breathe. It was, however, evident, that she had a secret inclination for the alto, which she preferred to the other instruments.—*Lives of Haydn and Mozart*, p. 63.

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eighty, at the head of which we may place the twelve published by Salomon. These are projected upon a more enlarged view of the art than any of his former ones; they are written for an orchestra of not less than twenty distinct instruments, the genius and faculties of which are all skilfully displayed. Though Haydn has not written a single work for the theatre, he has supplied the service of the church with eighteen masses, full of religious feeling, of which many movements have been introduced by the writer into the oratorio of *Judah.* What is more exquisite than the quartett, '*Lo, my shepherd is divine,*' or more sublime than the chorus, '*Father, we adore thee,*' or so magnificent as that which describes the destruction of the Midianites, '*The arm of the Lord is upon them!*' These are truly master-pieces of art. In descriptive music, unaided by dramatic scenery, Haydn has even surpassed Mozart. The symphony in the *Creation* which describes chaos, and the creation of light, are instances of the power of his imagination; but his greatest performance is the oratorio of the *Seasons*, a work at present but little known in this country, excepting the opening chorus,

> 'Come, gentle spring,
> Ethereal mildness come.'

The address to the Deity, '*God of Light!*' is truly

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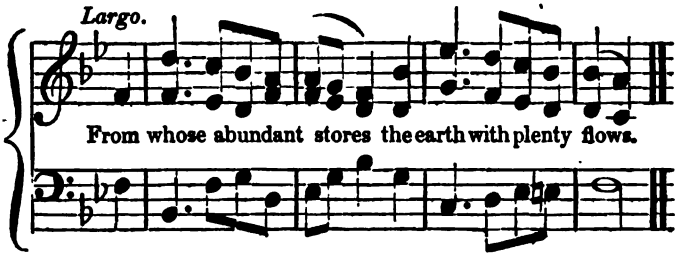
sublime, and the following strain overflows with gratitude:—

What a display of genius is shown in the chorus of the '*Rising sun*,' and what lassitude we feel in the *cavatina*, expressing the overpowering heat of summer. A clap of thunder announces the *storm*, which rolls in awful grandeur. Its fury spent, the dark discords melt into a brighter harmony, and all becomes serene again, followed by the quiet movement of the '*evening bell*.' Perhaps the most skilful effort, is the winter scene of *the traveller lost in the snow*; the staccato movement, expressive of uncertain footsteps floundering through trackless drifts, is inimitably represented. How admirably do the faltering strains suit the words, '*With weariness and cold he droops, he sinks*;' when, upon a sudden light appearing, 'revived, he starts, and with panting heart, the cot he tries to gain.' As he draws near, blended with the mother's and daughter's voice, he hears the whirl of the distaff

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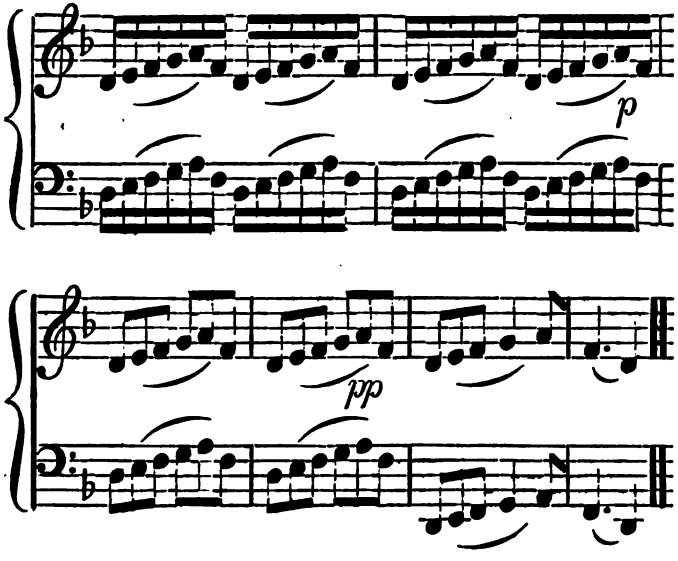
and the revolving wheel, the motion of which is represented in the following notes, first to slacken, and then to stop upon the approach of the stranger.

To such productions lesser composers resort for ideas, not knowing they are derived from nature, the source from which all beauty springs.

Next to Haydn, we must rank the great Mozart. His early productions abound with the most simple and natural melodies. The peculiar grace which marks the impassioned airs of *Idomeneo* and *Don Giovanni*, was superinduced by an attachment which he felt for Mademoiselle Constance Weber, a celebrated actress, to whom he was afterwards married. '*It is the power of melody which draws tears of grief,*

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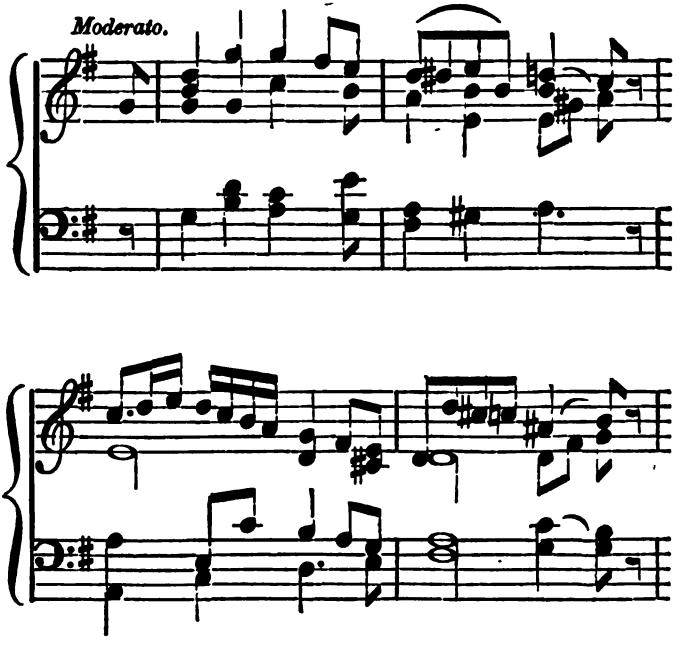
*and quickens the pulse with joy**.' All his compositions are pervaded with a tenderness peculiar to himself: even in his instrumental pieces we find a vocality that is truly delightful. Take, for instance, the motivo in his first quartett.

But as a display of genius, we must turn to his operas. Mark the exquisite morceau of tender

* The Abbé Stadler observed, that it was impossible to take a minuet out of a quartett, or quintett, of Mozart, and not discover that he was a great master of fugue; but his admirable fancy was ever found 'taming its wildness to the loving hand of nature.'—*German Ramble.*

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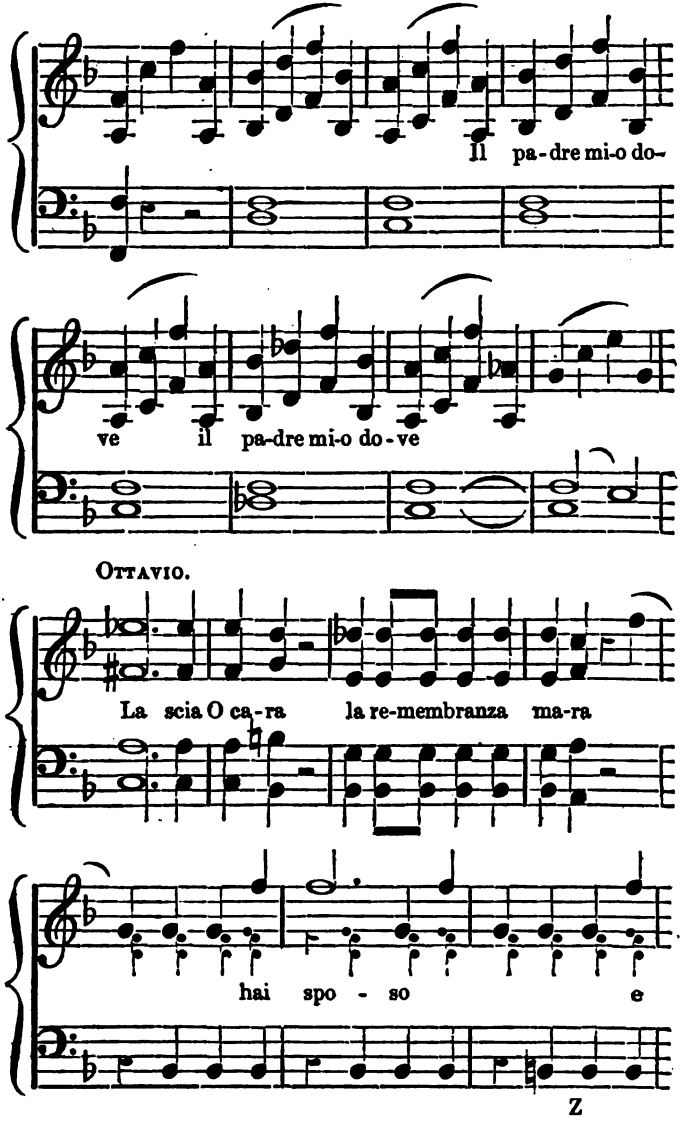
grief, when Donna Anna is weeping over the body of her murdered father.

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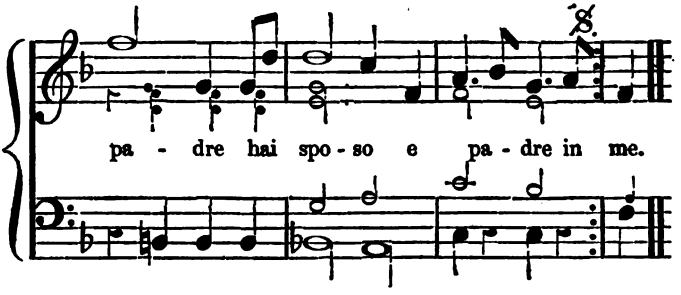
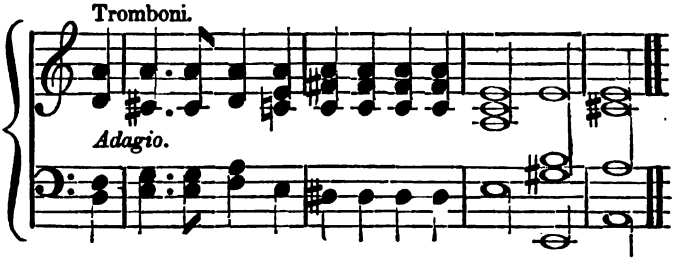
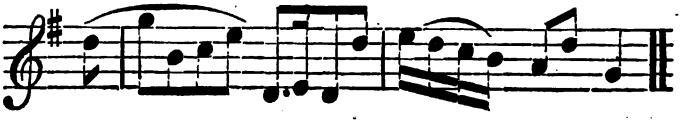

The soft lament of '*Batti, batti,*' and exquisite sweetness of '*Vedrai carino*' in the same work, are well known. As a specimen of the terrific, what can surpass the few bold strokes of the trombones on the appearance of the ghost, and the repetition, when the statue speaks in the church-yard, and accepts Don Giovanni's invitation to supper?

In *Figaro* we meet with more gaiety. Who has not been charmed with that flow of notes which Susanna sings at the time she is putting on the cap, and attiring Cherubino, the page, in a female dress?

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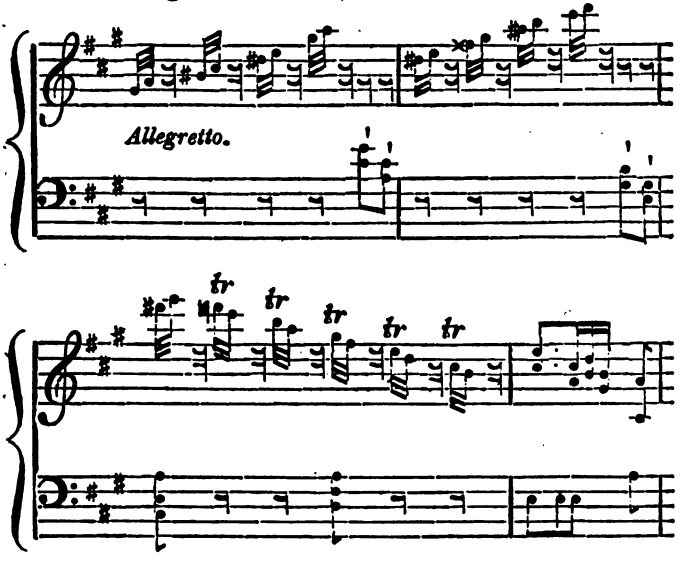
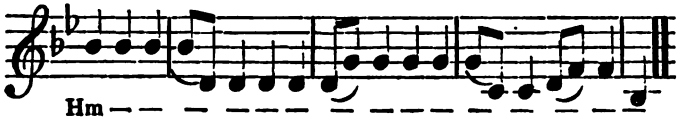
For an expression of gossamer lightness, turn to the terzetto, '*Gia fan ritorno,*' in the *Zauberflöte,* which is sung by the genii as they ascend into the clouds. The butterfly shakes from the orchestra seem to assist the fluttering of their wings, as they are wafted through the air.

The Genii having fastened Papageno's mouth with a golden padlock, how droll is the effect when he attempts to speak, in humming the following strain.

It is in the drama that Mozart has excelled all preceding writers. The simple beauty of his style

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naturally enters into every scene where human feelings are concerned. His compositions for the church consist of eighteen masses, among which, his *Requiem* ranks as the finest production. It is remarkable, however, that he has never attempted an oratorio, in which a greater diversity of talent might have been shown. As a proof of his knowledge of the sacred style, we have only to name the accompaniments which he has adapted to Handel's *Messiah*. These have so embellished and invigorated that work, that it will live for another hundred years.

We must now advert to a style of composition from the pen of Beethoven, so perfectly new, so sublime, that it surpasses everything that has been hitherto conceived. 'He treads in no man's steps, 'moves within no prescribed limits, and adopts no 'established combinations*.' Though, like Haydn, he has drawn many thoughts from nature, yet his works exhibit others so transcendant and uncommon, that we are at a loss to trace them to any earthly resemblance. The vastness of his mind may be compared to that of Michael Angelo, who had formed the design of cutting a statue of Neptune out of the rock of Massa Cara, that should overlook the Mediterranean sea! Beethoven's thoughts launch into an equal majesty of design, disdaining any connexion with the little conceits of

* Shee on Painting.

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all preceding authors. The darkness of his mind may be compared to the poet Byron, and like that genius, when he chooses, he scatters the sweetest flowers of melody in his path. At the early age of twenty, he produced his first work, a set of trios for the piano-forte, violin, and violoncello, from which we extract the cantabile at the two hundred and eighty-eighth page. Soon afterwards he dedicated three sonatas for the piano-forte to his master, Haydn, which develope new powers upon that instrument. The first adagio, which possesses so much vocal beauty, has been joined to the words, '*Do not I love Thee, O Lord?*' in the first volume of *Sacred Melodies*. The largo, in the second, has been amplified into a quartett and chorus, and set to the words, '*Eternal God, Almighty power!*' in the oratorio of *Judah*. These are the first specimens of instrumental music breathing a sentiment more powerful than words. His magnificent trio for a violin, viola, and violoncello, opera 3, is full of new effects. The andante of this has been converted, with some slight alterations, into a comic scene, and will be found at the one hundred and sixtieth page. On the appearance of his first set of quartetts, his extraordinary genius was amply displayed. Boccherini, Haydn, and Mozart, had exhausted themselves in this style of writing, and we might have supposed that a new idea could not have been elicited; but the quartetts of Beethoven

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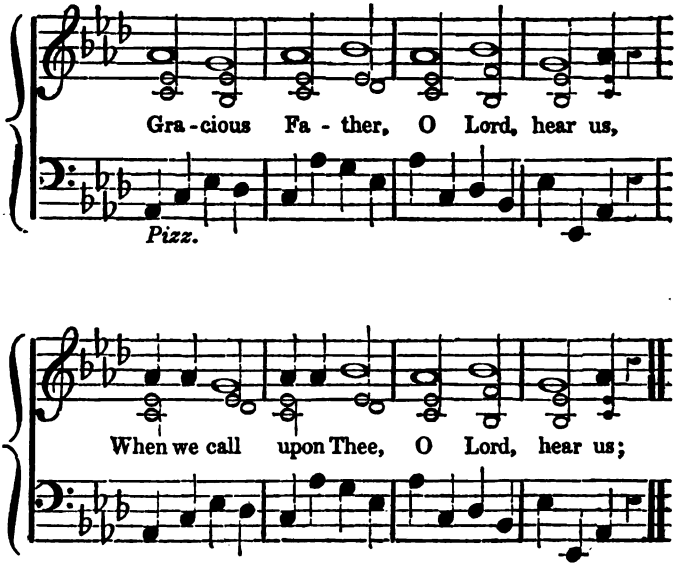
strike us like pictures of a new world, opening new scenery and new delights. The subject of the sixth, which is a sort of conversation between the first violin and the bass, will be found at the one hundred and fifty-ninth page. In the set dedicated to Count Rasoumoffsky, there is more mind than can be found in a hundred pages of any other author, and they may be referred to as a specimen of the ethics of the art. His quintettos enter more into the solemn depths of harmony. From the one in E♭, the following morceau is taken, to which the writer has affixed some words, and a concluding strain.

SACRED MELODIES, page 25. BEETHOVEN.

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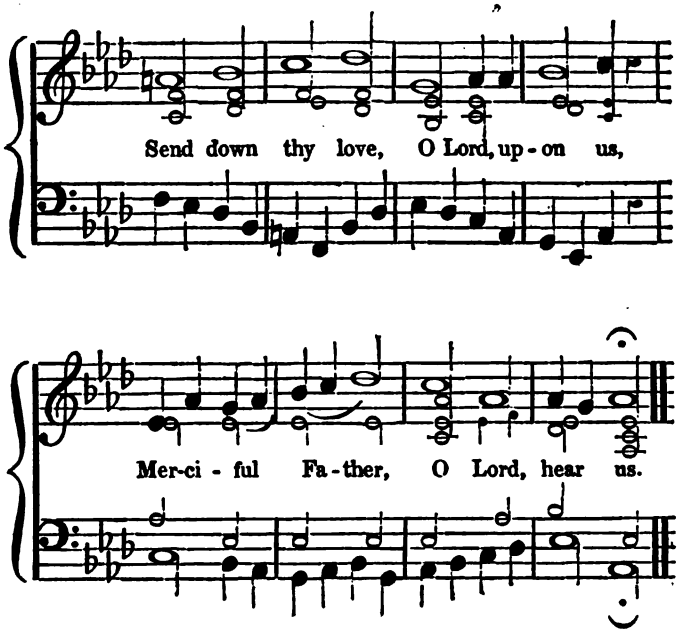

His sinfonies depict some of the grandest effects of the natural world, in which it is apparent that he has indulged in all the dark scenery of his imagination. But even in these pieces there are occasional gleams of sunshine; beautiful strains of melody that are truly delightful. The andante in the first symphony has been vocalised, and will be found at the two hundred and eighty-seventh page. Of all the sinfonies, perhaps the *Pastoralla* exhibits the greatest effort of his mind. It pourtrays the serene landscape of a retired village near Vienna; by a winding path, the composer would often stray

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to this secluded spot, where he sat upon a stile and penned this extraordinary production. It is unfortunate for the fame of the composer, that this piece can only be performed in the Philharmonic Society. We have no other band at all competent to the task. In it we may fancy that we hear the song of birds, the hum of insects in the noontide sun, the tinkling rills and murmuring brooks, forming a picture of tranquil beauty, never before attempted in sounds. His compositions for the church are not numerous, but they are all of the sublimest cast. The oratorio of the *Mount of Olives* is a master-piece. The chorus, '*Hallelujah to the Son of God,*' is certainly the most splendid composition extant. It unites a majesty and vigour of thought, which bears down everything that can be brought in competition with it. In the last five years of his life, the hearing of Beethoven was closed by an impenetrable deafness. In this dreary state, in which he heard not a sound, he wrote his grand posthumous mass, a work that anticipates the feelings of another age*. He lamented with a sigh

* An attempt was made at the Derby Festival, in 1828, to perform some portion of this work arranged by the writer: viz. two chorusses, '*O Jerusalem!*' and '*Babylon is fallen!*' but the effects were thought so strange, even by the talented London performers, that they were bewildered and lost. Another twenty years must pass away, before these pieces can be repeated with success. As a step to such sublime and novel sensations, we may call the attention of the reader to the grand chorus in *Judah*, '*Glory to God in the highest,*' which is taken from his first mass.

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that he could not hear this composition, which he described as containing his most exalted thoughts. This extraordinary genius died March 26, 1827, in the midst of a terrific storm of thunder and lightning, that harmonized with the dark sublimity of his soul; and we may say with a Transatlantic writer, 'that he was a meteor, whose track was so 'brilliant, that Europe has hardly yet recovered 'from its amazement.'

The three great authors, whom we have attempted to sketch, tower above all others. They stand like Mont Blanc, Drachenfells, and Jura, throwing into shade all those who lie at their feet. Having described the talent of Germany, it is time to cross the Alps, and enter upon a new scene. A prospect is opened to us by the Italian genius, Rossini, glowing with the gayest colours, light and cheering; a path so flowery, that it gives birth to a new set of feelings in the musical science. Having none of the dark shades of Beethoven, we are lured into the gayest bowers of fancy. His compositions, though highly ornamented, possess a simplicity of thought intelligible to the most untutored ears. His style is full of voluptuous ease, and brings with it a relief from the cares of the world. The following simple passages from *La Donna del Lago*, though a mere sprinkling of the eight notes, has spread his fame throughout the civilized world:—

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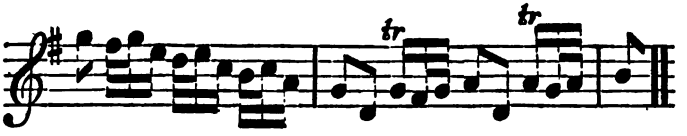
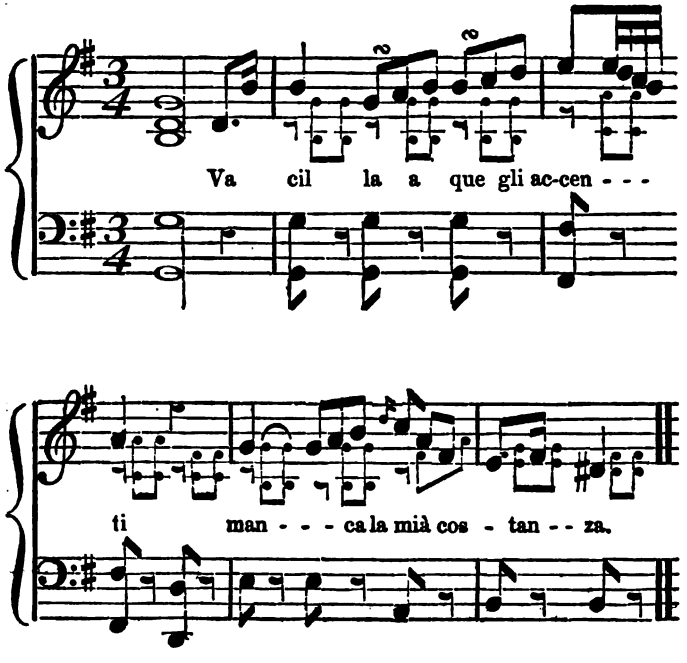

The new motions which he has imparted to melody are simple and beautiful. An instance of this we find in the quotation from '*Cruda sorte,*' at the three hundred and forty-first page.

It has been remarked, that he has a feature of modulation peculiar to himself, *i. e.*, his fondness for closing his periods from the major mood, to the minor of the lesser third below:—

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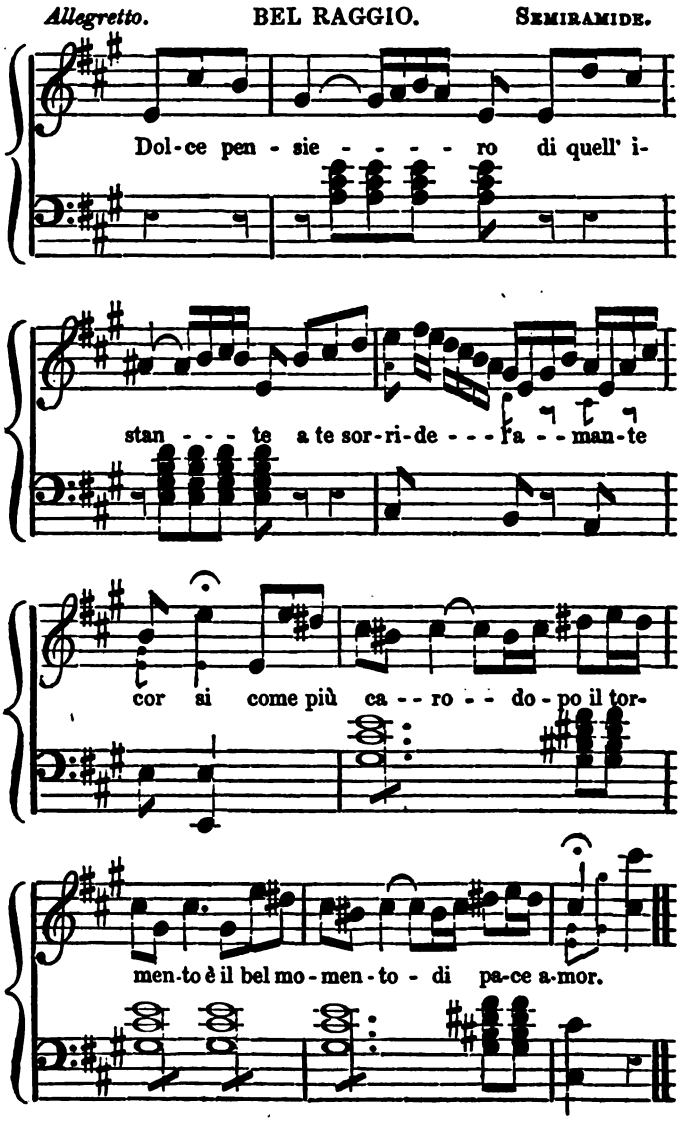
and to the major and minor third above :—

Allegretto.
BEL RAGGIO.
SEMIRAMIDE.
Dol-ce pen - sie - - - - - ro di quell' i-
stan - - - te a te sor-ri-de - - - l'a - - man-te
cor si come più ca - - ro - - do - po il tor-
men-to è il bel mo - men - to - di pa-ce a-mor.

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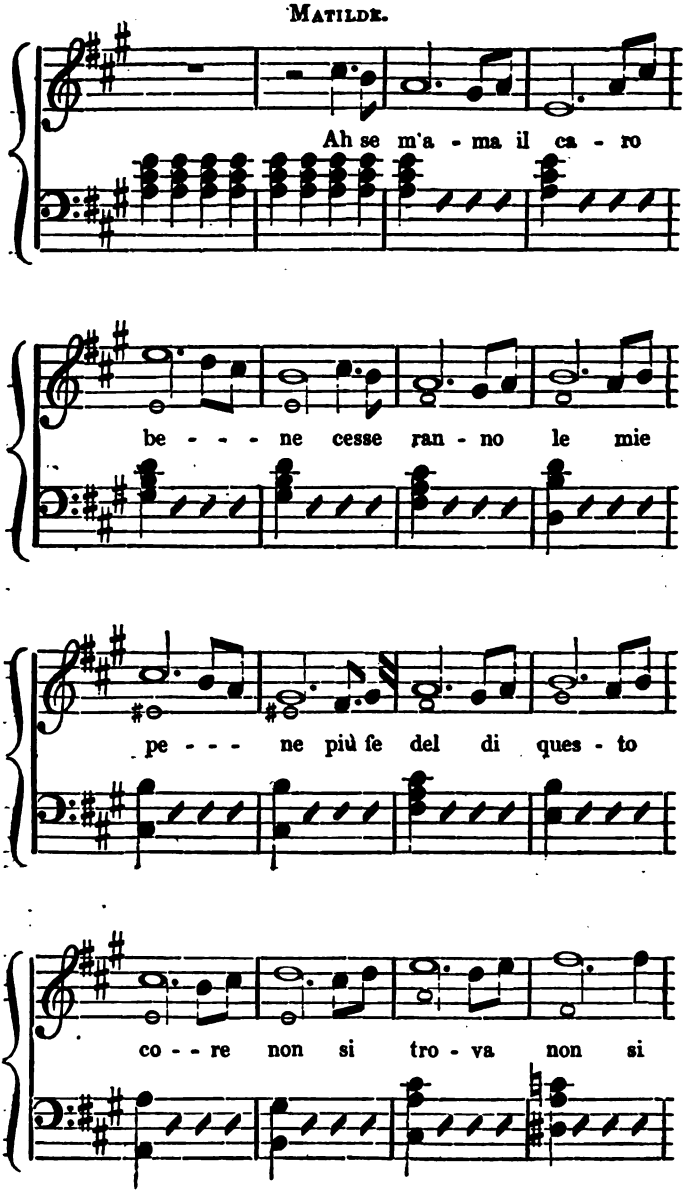
MATILDE.

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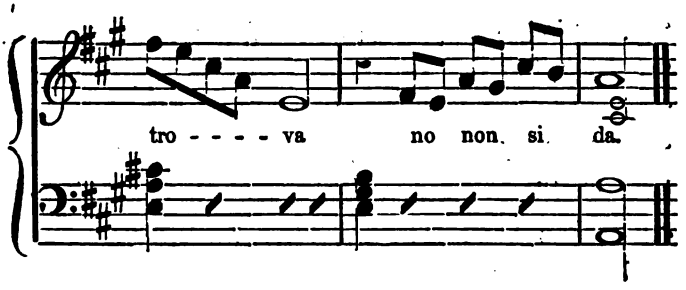
Both are of such constant occurrence, that we can scarcely find a melody which does not exhibit one or other of these minor transitions in the motivo. It is said of this author, that his chief merit lies in his concerted pieces; but where can we find songs that have been repeated so often in the different cities of Europe as the following:—'*Di piacer,*' '*Tu ch'accendi,*' '*Elena,*' '*Una voce,*' and '*Largo al factotum—?*' In duettos he has excelled every other author—'*Fiero incontro,*' '*Mabbraccia,*' '*Deh pensa che domani,*' '*Ebben a te ferisci,*' '*All'idea,*' '*Parlar,*' '*Amor possente,*' '*Se tu m'ami,*' &c. &c., all of which, without exception, are inimitable. A symmetrical beauty runs through the whole of them, and their vocal phrases are so natural, that after hearing them, they haunt us for days. This similarity has led some persons to affirm that he is constantly committing robberies upon himself; but with a talent so facile, it is improbable that he would resort to this expedient. A writer has observed, 'that we might compare the operas of Rossini to a 'long family of sisters, in which the likeness of the

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'parent is too strongly, and too frequently repeated, 'and yet, in each member of the family, there are 'some distinct beauties to claim our interest and 'admiration.' His last opera, *William Tell*, has less of this general resemblance; his style, obviously, has been influenced by the native airs of Switzerland, which he has adorned with all the powers of his genius*.

It was in the year 1813, when Rossini had arrived at his twenty-first year, that he produced the opera of *Tancredi*. No adequate idea can be formed of the success which this delightful opera obtained at Venice. Suffice it to say, that the presence of Napoleon himself, who honoured the Venetians with a visit, was unable to call off their attention from Rossini. All was enthusiasm!—*tutto furore*, to use the terms of that expressive language, which seems to have been created for the use of the arts. From the gondolier to the patrician, everybody was repeating '*Mi rivedrai, ti rivedro*.' In the very courts of law, the judges were obliged to impose silence on the auditory, who were perpetually humming '*Ti rivedro*†.'

Of all his works, the oratorio of *Moses in Egypt* is of the highest order; it is cast upon the grandest scale; and the magnitude of the chorusses have a weight and sublimity, that can only be represented

* Vide the beautiful Waltz at page 210.

† For a portion of this air see page 432.

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in the church. In the last ten years a host of writers have sprung up in Italy, who have been pursuing the line of beauty which Rossini has struck out, all of whom may be considered as mere imitators of the Gran Maestro. During this interval a genius more masculine has appeared, and Germany has given us her Weber, who, unfortunately for England, died in the act of uniting our language to his nervous and energetic strains—a loss to the English stage never to be repaired. He is the only foreigner that seems to have understood the force of our words, and the more extravagant the poet, the more potent the musician appears in his art. In Italy, the twin sisters *Harmony* and *Melody* are not equally esteemed. The grace and beauty of the youngest has always charmed the Italians; while the elder, *Harmony*, has ever been preferred by the Germans. Indeed, it is those mysterious evolutions which are wrought in the theatre of harmony, that best accord with their dark conceptions. Weber has eminently distinguished himself in this way. His powers of modulation have carried him into unexplored paths, and greatly extended the boundaries of science. The sudden changes of his harmony have given his compositions a cameleon-like character, which is ever shifting its hues. No sooner are we gratified by a rich mixture of sounds, upon which the ear could dwell with satisfaction, than it is gone, and followed by a change equally

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full of delusion and delight. In the operas of *Der Frieschütz* and *Oberon*, it is these master-strokes of harmony, mingling with the passionate tones of the voice, that so powerfully move us, and render his music the most dramatic of any in our language. His melodies are but thinly scattered; but like the oases in the desart, we feel refreshed whenever they occur. What a beautiful motivo is that in the overture; and how thoroughly English is the huntsman's chorus!—these will last as long as our language remains.

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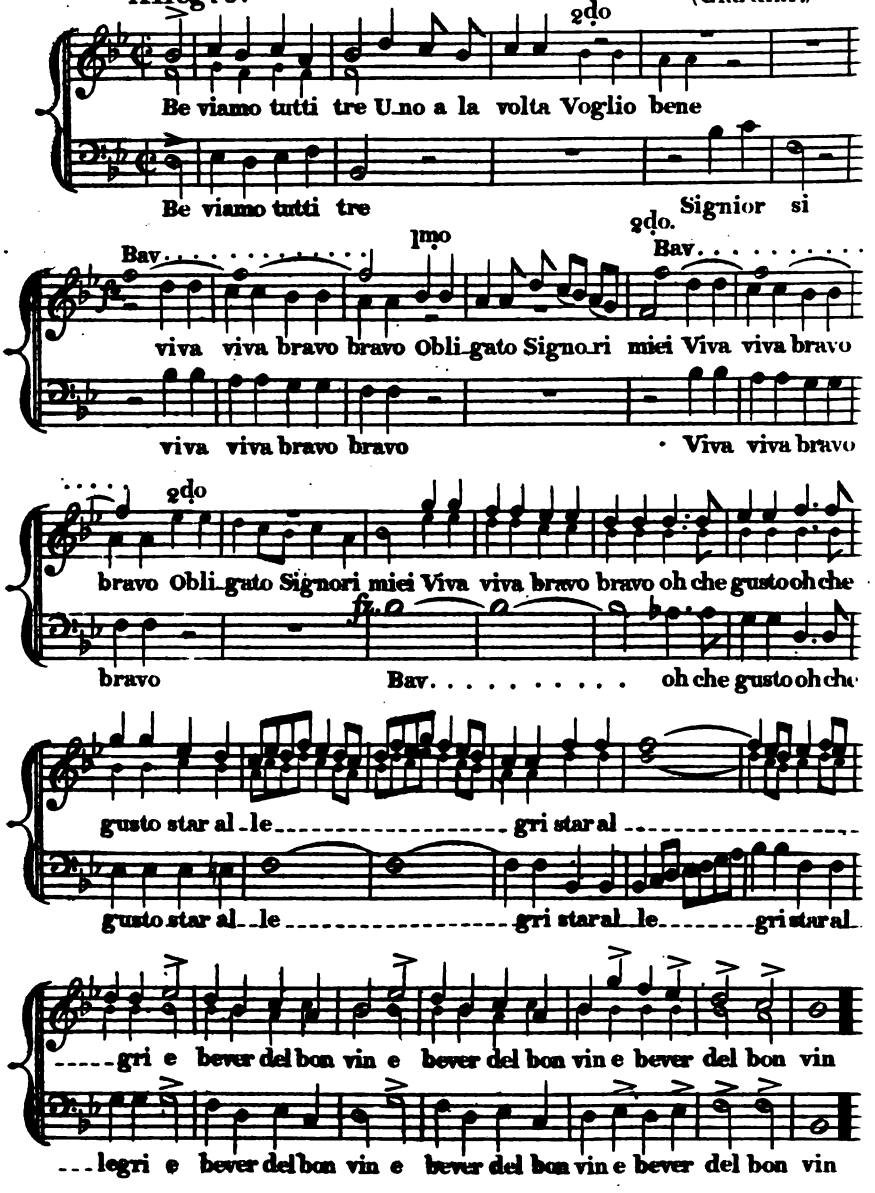
GLEE.

Allegro. (Giardini.)

2do
Be viamo tutti tre U_no a la volta Voglio bene
Be viamo tutti tre
Signior si
Bav.
1mo
2do.
Bav.
viva viva bravo bravo Obli_gato Signo_ri miei Viva viva bravo
viva viva bravo bravo
Viva viva bravo
2do
bravo Obli_gato Signori miei Viva viva bravo bravo oh che gusto oh che
fz
bravo
Bav. . . . . oh che gusto oh che
gusto star al_le_____ gri star al_____
gusto star al_le_____ gri star al_le_____ gri star al
_____gri e bever del bon vin e bever del bon vin e bever del bon vin
___legri e bever del bon vin e bever del bon vin e bever del bon vin

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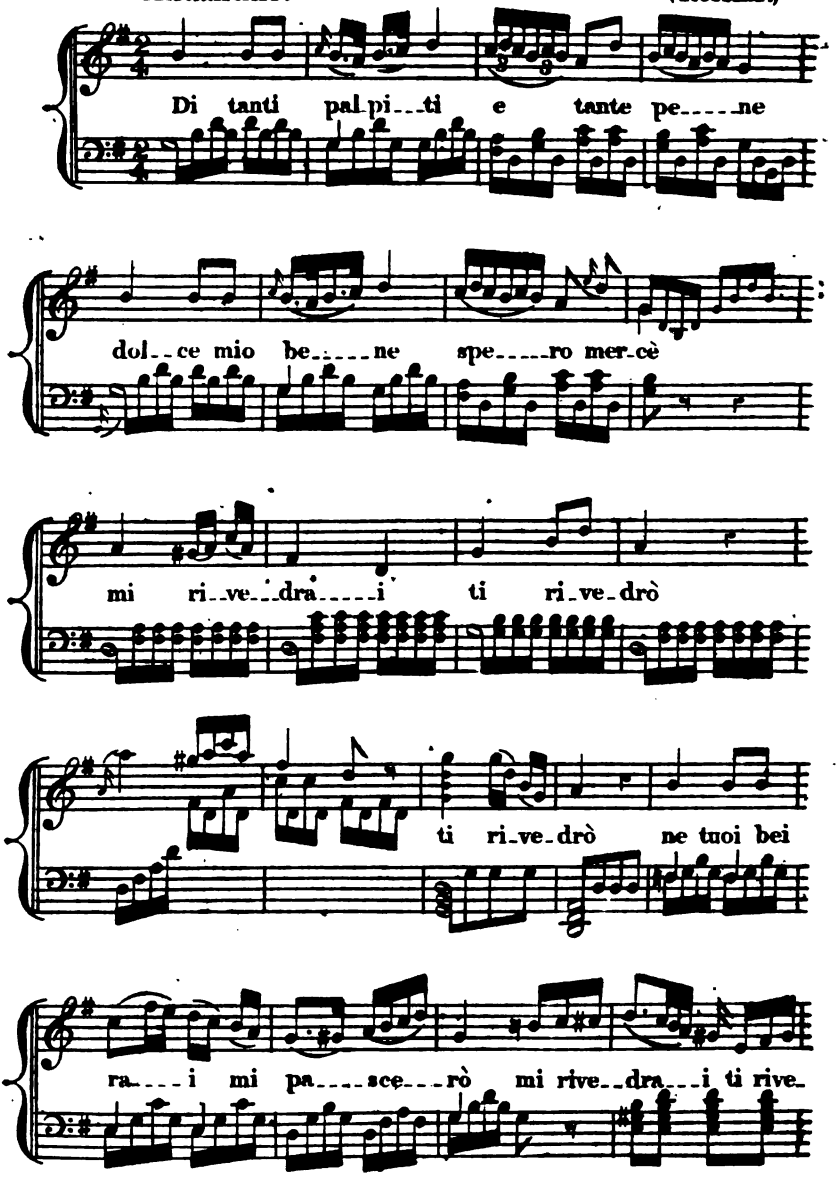
DI TANTI PALPITI.

Andantino. (Rossini.)

Di tanti palpi...ti e tante pe.....ne
dol..ce mio be.....ne spe.....ro mer.cè
mi ri..ve..dra.....i ti ri.ve.drò
ti ri.ve.drò ne tuoi bei
ra.....i mi pa.....sce...rò mi rive..dra...i ti rive.

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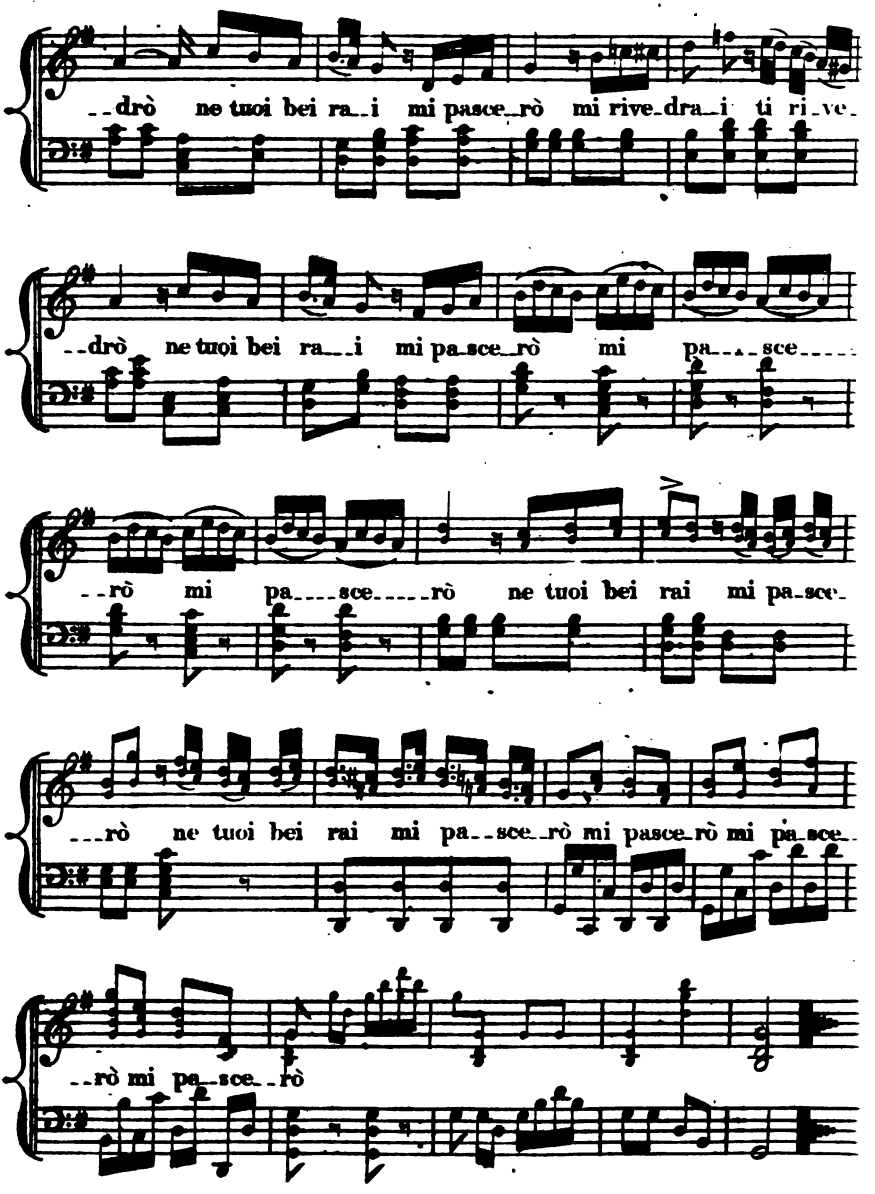
--drò ne tuoi bei ra--i mi pasce-rò mi rive-dra--i ti ri-ve-
--drò ne tuoi bei ra---i mi pa-sce-rò mi pa-----sce-----
--rò mi pa----sce-----rò ne tuoi bei rai mi pa-sce-
---rò ne tuoi bei rai mi pa--sce-rò mi pasce-rò mi pa-sce-
--rò mi pa-sce--rò

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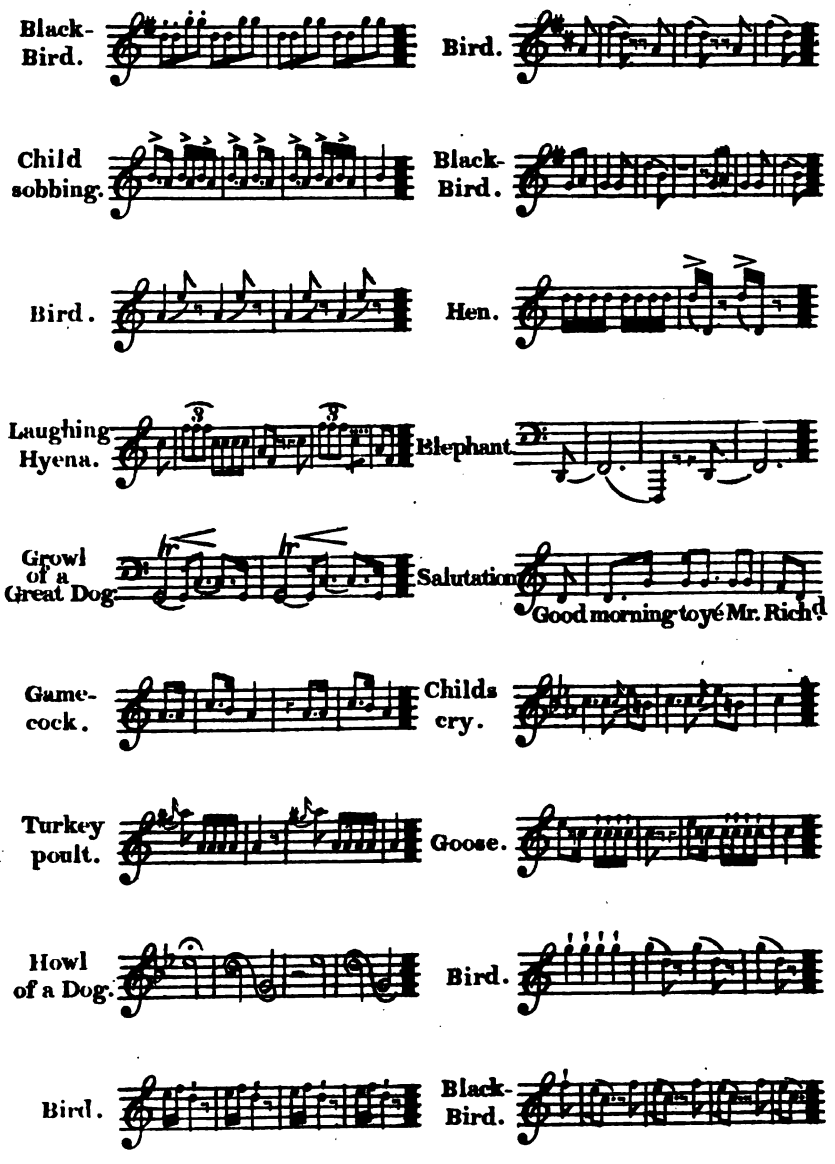
Birds & Animals.



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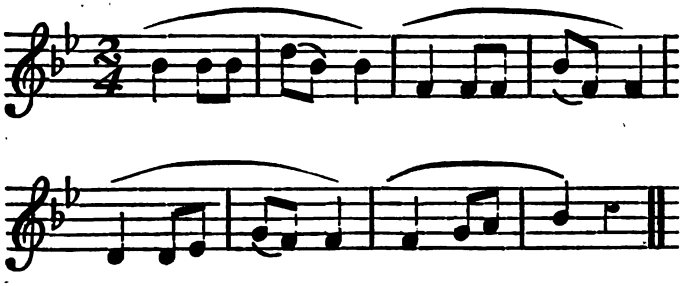
Chapter XLI.

ON PHRASEOLOGY.

Under this term may be included those short expressions of melody which seldom exceed two bars in length, and which the ear is enabled to comprehend as a simple musical idea. These, when connected together, form what may be called a musical sentence, which is exemplified in the following quotation of the drinking song in *Don Giovanni*:—



In this strain it is very evident that the ideas are joined every two bars. It is this perceptible division of the musical thoughts which renders tunes more intelligible to common ears, than music of a more elaborate cast. In attaching words to melodies, it is important that the sense should finish

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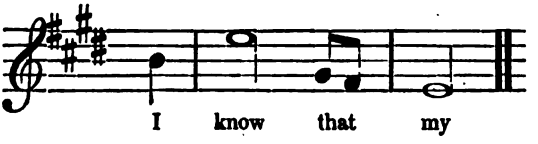
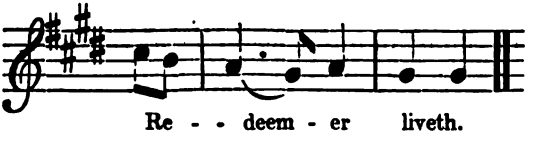
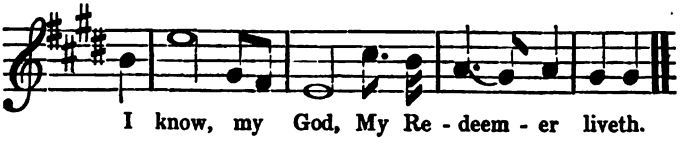
with the musical phrase, or the greatest absurdities are liable to take place. A slight instance of this kind exists in Handel's celebrated song in the *Messiah*, '*I know that my Redeemer liveth*,' in which a single idea is cut in two, and placed under separate musical expressions; thus,

Here the insignificant pronoun *my*, is placed upon the most emphatic note in the strain; but the sense is incomplete till the following is added:—

Had the sense of the line divided something in the following manner, the disagreement between the phraseology of the words and music would not have ensued.

In psalmody, where succeeding verses are sung to the same tune, the most absurd effects are constantly occurring. Poets, who write sacred verses,

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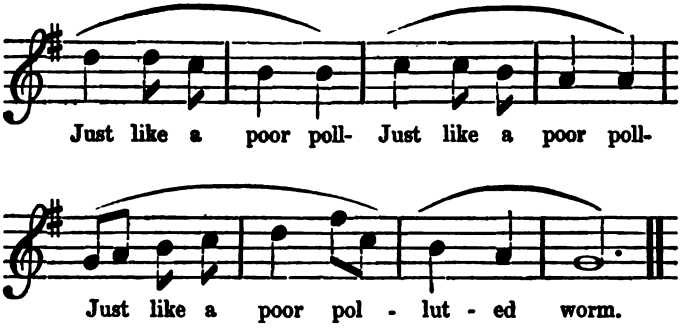
knowing nothing of the nature of musical phraseology, and not dividing the lines properly, often produce the most ludicrous effects, where they intend to be very pious, as will be perceived in the following line, '*Just like a poor polluted worm,*' when sung to the notes below.

But the most profane instance I ever heard was the concluding line, '*Jesus and our sal—vation,*' sung to the same tune.

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Chapter XLII.

ON THE DIFFERENT KEYS.

Every practitioner in the art must have noticed the various *complexions*, so to speak, by which different keys are characterized. By key, we mean any system of notes which regards a certain tone in the musical scale* as its base or centre, to which all adjacent harmonies gravitate or tend. In the fifteenth century, music was generally written in the key of F, and its relative, D minor. This order of sounds was first adopted, probably on account of its being the most familiar to the ear, as it will be seen that the cries of animals, the buzzing of insects, the roar of storms, the murmurs of the brook, and some of the grandest sounds of the natural world, are to be referred to this harmony, and may be denominated *the key of nature*. As science improved, other notes were taken as the centres of

* By the musical scale is meant those intervals or distances, according to which sounds are arranged, as marked out by the twelve semitones. Each of these is capable of further division almost to infinity: it is possible to tune a hundred strings, or more, in regular ascent of pitch, between C and C♯, so as to be perceptibly different to the ear. When all these gradations of sound are mingled together, we hear only a confused noise; when they are made to follow each other at harmonic distance, melody is produced.

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systems, by which other keys were formed, and we have now not less than twenty-four keys, both major and minor. We shall endeavour to characterise some of them.

F.	This key is rich, mild, sober, and contemplative.
Its relative, D minor,	possesses the same qualities, but of a heavier and darker cast: more doleful, solemn, and grand.
C.	Bold, vigorous, and commanding; suited to the expression of war and enterprise.
A minor.	Plaintive, but not feeble.
G.	Gay and sprightly; being the medium key, is adapted to the greatest range of subjects.
E minor.	Persuasive, soft, and tender.
D.	Ample, grand, noble. Having more fire than C, it is suited to the loftiest purposes. In choral music it is the highest key, the treble having its cadence note on the fourth line.
B minor.	Bewailing, but in too high a tone to excite commiseration.

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A. Golden, warm, sunny.

F♯ minor. Mournfully grand.

E in sharps. Bright, pellucid, feminine; adapted to brilliant subjects. In this key Haydn has written his most elegant thoughts. Handel mistook its properties when he used it in the chorus, '*The many rend the skies with loud applause;*' though higher than D, it is less loud, as it stretches the voice beyond its natural powers.

B in sharps. Keen and piercing, but seldom used.

B♭. The least interesting of any. It has not sufficient fire to render it majestic or grand, and it is too dull for song.

G minor. Meek and pensive; replete with melancholy.

E♭. Full, mellow, soft, and beautiful. It is a key in which all musicians delight; though less decided in its character than some of the others, the regularity of its beauty renders it a universal favourite.

C minor. Complaining; having something of the whining cant of B minor.

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A♭. The most lovely of the tribe; unassuming, gentle, soft, delicate, and tender; having none of the pertness of A in sharps. Every author has been sensible of the charm of this key, and has reserved it for the expression of his most refined sentiments.

F minor. Religious, penitential, and gloomy.

D♭ major. Awfully dark. In this remote key Beethoven has written his sublimest thoughts. He never enters it but for tragic purposes.

'It is sufficient to have hinted at these effects: 'to account for them is difficult*, but every musi-'cian is sensible of their existence.'—*Lives of Haydn and Mozart.*

* A writer has observed (a) in tuning the piano-forte, the note F sharp, C sharp, and G sharp, which form the major thirds of the keys in sharps, are tuned sharper than the major thirds belonging to the flat keys. Hence the evident brilliancy of the one, and tender, melancholy expression of the other: and on stringed instruments it is obvious, the character of the keys G, D, A, and E, must be more brilliant than any other, from the circumstance of the open strings forming the key note.

(a) *Harmonicon*, p. 6, 1829.

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Chapter XLIII.

ON RHYTHM.

Rhythm is to the ear what order and regularity are to the eye. When we survey the symmetry of the human form, we find the arms, the hands, the eyes, the fingers, equidistant from a line drawn down the nose, through the centre of the body. We discover a similar regularity in the vegetable tribes, and the very principles of architecture depend upon these due proportions. Though the ear receives but one impression at a time, and has to wait for the coming sounds to form a musical idea, yet in this succession it demands the same order, which, to the eye, is presented at once. If we refer to savage life we find an innate fondness for rhythm *. The recurrence of similar sounds, at stated intervals, agrees

* The Indian jugglers who exhibit such extraordinary feats with swords, cups and balls, depend upon the rhythm of the movement for the success of their performance. The balls are of different gravities, and are thrown with a certain velocity, so that they shall fall into the hand in the time of quavers and semiquavers, and from their being hollow and made like a coral bell, they give a jingling sound, by which they are more easily caught.

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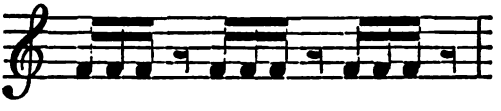
with the motion of our animal spirits, and we naturally in a state of joy, jump, laugh, and sing. Plutarch informs us that, in early times, such was the fondness for rhythm and numbers, that all instruction was given in musical verse; there was neither history, nor philosophy, nor an action described but what was dressed by the Muses. Before Herodotus, says Voltaire, the Greeks wrote all history in verse, which custom they borrowed from the Egyptians. The end of history was to preserve to posterity the memory of great men, whose example might be of service to mankind; and they laid hold of verse to assist the memory.

A boy who beats a drum may be incapable of discerning the beauties of harmony and melody, and yet have an ear for rhythm. If a nailer's hammer is held loosely in the hand and let fall upon that *dead* sort of anvil which they use, it will be found to rebound and dance upon the anvil in the following rhythmical triplets:



Without this motion intervening between the stroke, the nailer could neither perform his work so expeditiously nor so well. Rhythm may be said to be the map or ground plan upon which a musical composition proceeds. In language it regulates the flow of words, and in dance it governs the movement of

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the feet and the inflections of the body. Without this symmetry no music can be deemed beautiful—without it, ideas in themselves good and pleasing lose their charm. They may be compared to a confused heap of gaudy gems, which, viewed in a kaleidoscope, delight us by the beauty of their arrangement, and their interminable combinations. Pope, on hearing Handel play some of his finest pieces, declared that they gave him no sort of pleasure, that his ears were of that reprobate cast that he greatly preferred the simplicity of a ballad. It is hard to conceive how an ear so perfectly attuned to all the delicacies of rhythm, and poetical numbers, could be totally insensible to the beauty of musical sounds. Poets often possess no other faculty in common with the musician than that of rhythm, while the painter, with a more extended sympathy, evinces every other feeling for the art: so much so, that he describes his picture in a language made up of musical terms. Doctor Johnson was a poet of Pope's description, and Sir Walter Scott, the greatest writer of the age, has said, he had not an ear for anything in music beyond a ballad tune, or a march; and it is stated by Mr. Moore that the immortal Byron felt no gratification from music except from a simple air—while it is equally evident that the lyric bards, Shakspeare, Milton, and Moore, have written with all the feelings of the most sensitive musician.

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Chapter XLIV.

ON DANCE.

That innate feeling of man which desires to manifest sentiments of joy, throws the voice into song, the speech into verse, and our gestures into dance. It is found to exist among all nations, even the most rude and barbarous; and it is evident that this universal disposition to joyous action may be referred to the peculiar structure of the human body.

But dancing is not confined to those outward expressions which spring from a feeling of gladness; taste and genius have by degrees formed it into an art, in which 'the sentiments of the mind and pas-'sions are expressed by measured steps or bounds, 'that are made in cadence, by regulated motions of 'the body and graceful gestures; all of which can 'only be successfully produced by that law of na-'ture called rhythm.'

To mark out the rhythm as a governing principle in these motions, music has been found to be the most efficient method. In the dances of savages, this is simply done by the clapping of hands, or

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the beating of a drum; but since melody and the phrases of music are capable of making the finest gradations in rhythm perceptible to the ear, not only grace, but passion and sentiment have followed as natural expressions in the motion and carriage of the human form.

In the time of Charles II., the dancing music in this country was so uncouth and vulgar, that it is doubtful whether the graces of the ball room exceeded those of the village barn of the present day. So inappropriate were the strains, that we find Purcel's song of '*Mad Tom*' converted into a dance tune by Playford. In France and Italy, dancing was evidently brought much nearer to a state of perfection, as we may infer from the music which has come down to us. The refined compositions of Corelli exhibit many instances, not only of correct rhythm, but graceful melody; and in his lighter compositions, we find specimens of the dance tunes of the day, which he designates allemands, jigs, correnti, sarabands, gavotts, and minuetts.

As an elegant art, dancing has ever followed in the train of music, and its advances have entirely depended upon the great improvement which melody has acquired.

Boccherini, probably, was the first composer who ornamented his sonatas with those fluent strains, which imparted to the motion of dance that ease and grace which surrounded the Spanish court. It

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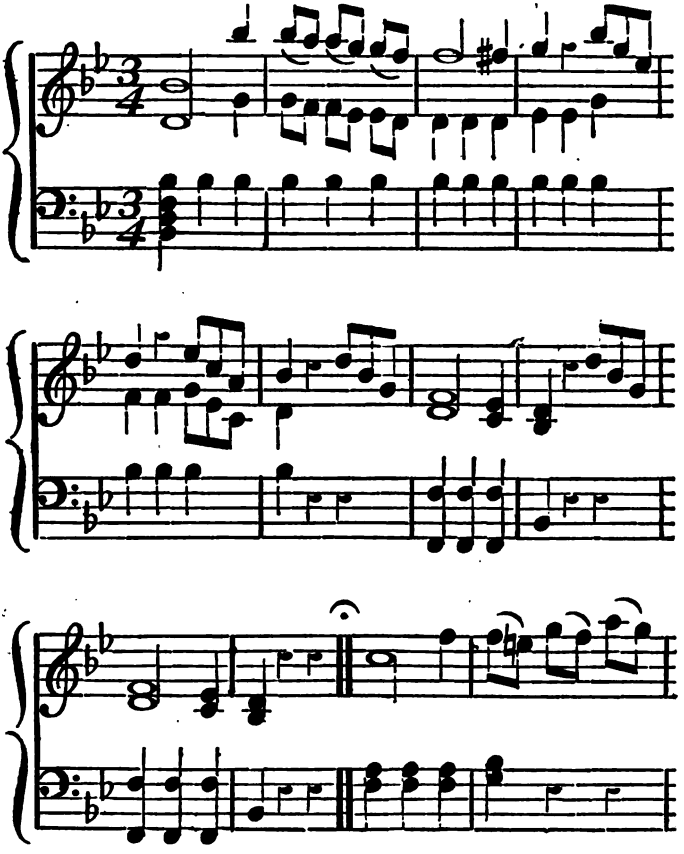
is questionable if Haydn is not indebted to this great master for the first hints of an embellished style, which laid the foundation of the new school of music. In his first quartett occurs the following specimen of a dancing minuet, which gave the taste to all subsequent pieces of this kind.

MINUETTO.

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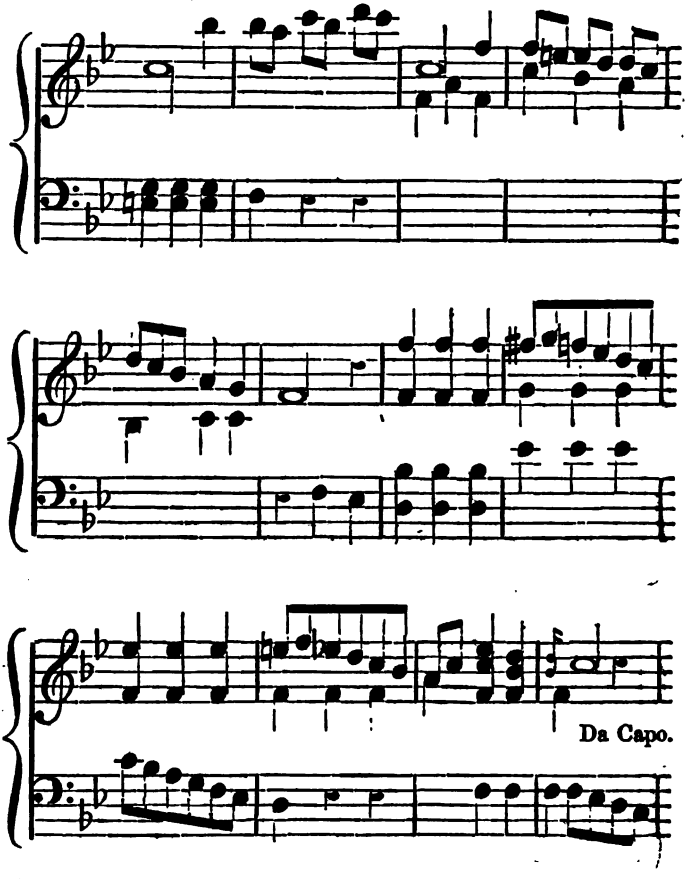
Haydn, we believe, was the first composer who introduced the *trio*, or second minuet, written in the milder key of the subdominant*, which, by its softened character, agreeably refreshed the ear for the return of the previous key. The highest attain-

* The sub-dominant is the 5th *below* the tonic, as the dominant is the 5th *above*.

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ments in dancing are introduced into the ballet, which is a dramatic tale told on the stage by gestures and action; a pantomimic picture, in which all the blandishments of elegant forms are united to music and scenery. It is important in the ballet, that the music should possess every passionate and graceful quality, so as to excite in the dancers such a correspondent feeling, that their movements should form a language to the eye, expressing all the affections of the soul!

Monsieur Noverre, observes, 'that a well composed ballet requires not the assistance of words; 'that a verbal explanation only serves to weaken 'the action, and partly destroy the effect.' As a specimen of that kind of music, which may be said to *interpret the gestures of the dancers**, we may mention Steibelt's grand ballet of *La Belle Laitière*, in which the celebrated Parisot fascinated the spectators for a hundred nights by her inimitable shawl dance†, wherein she displayed every grace that beauty and music could suggest. Though France has hitherto excelled every nation in the performance of the ballet, she is probably more indebted to the vivacity of the people, and their taste for spectacle, than to any genius that they possess for the

* A wit being asked what could be done to keep up an opera that was threatened with complete damnation, 'Do! (says he) why lengthen the dances, and shorten the petticoats.'

† For this dance, see page 242.

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art. In Germany every ear is attuned to music, and every village has its peculiar dance. Their dances are engaging, because they are the offspring of nature; and their musical tact gives them an animation and nicety of execution no where else to be found*.

A dancer, whose ear is not attuned to rhythm and melody, 'steps without order and wanders from 'the measure devoid of judgment. His dancing 'has neither sentiment nor expression; and the 'music which should direct his motions, regulate 'his steps, and guide his time, serves only to ex-'pose his imperfections and insufficiency.'

The study of music should therefore be resorted to, for the purpose of obviating this defect, and giving more sensibility and exactness to the organs of hearing, 'without which, no one, however gifted 'in form and person, can ever excel in this polite 'and elegant art.'

* Vide the Waltz in the *Freischütz*, 127.

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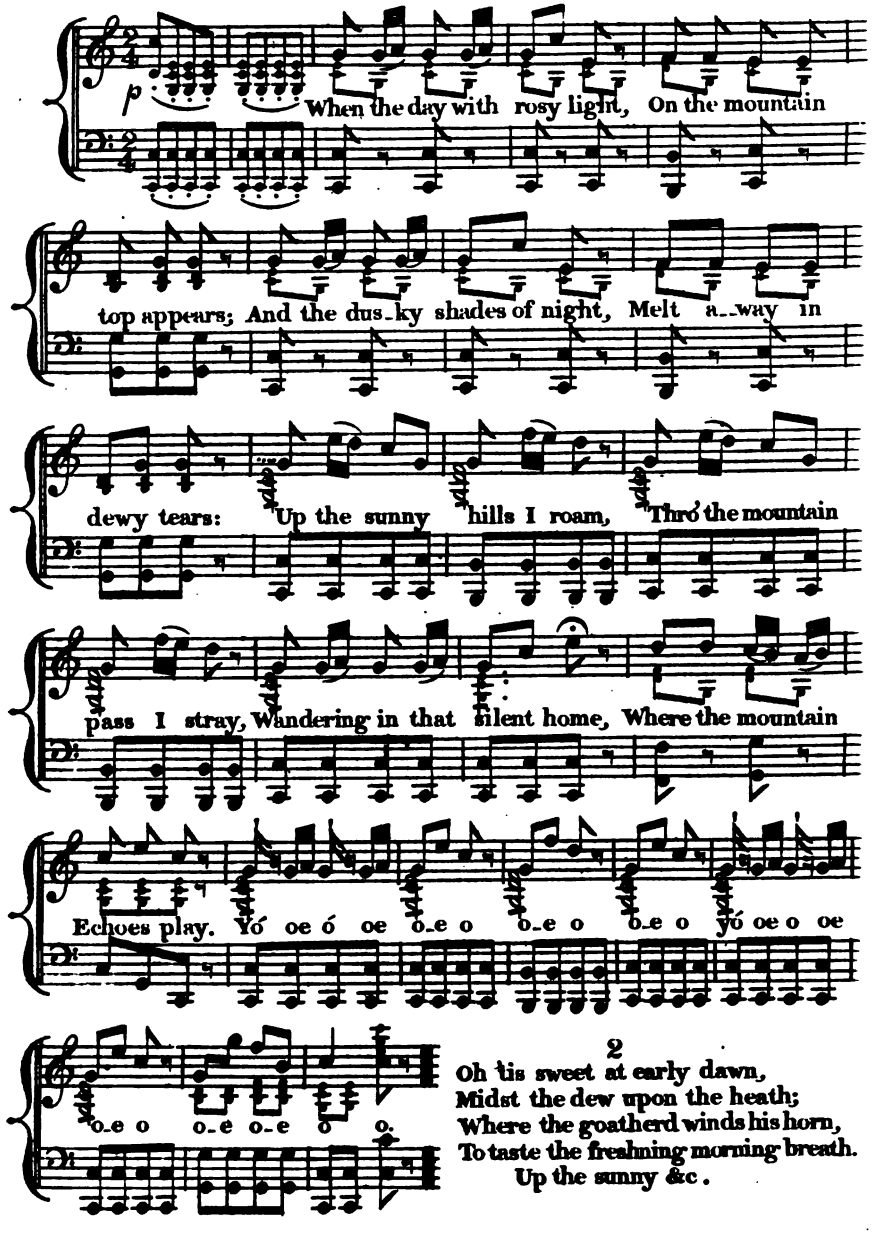
p
When the day with rosy light, On the mountain
top appears; And the dus-ky shades of night, Melt a-way in
dewy tears: Up the sunny hills I roam, Thro' the mountain
pass I stray, Wandering in that silent home, Where the mountain
Echoes play. Yó oe ó oe o-e o o-e o o-e o yó oe o oe
o-e o o-e o-e o o.

2

Oh 'tis sweet at early dawn,
Midst the dew upon the heath;
Where the goatherd winds his horn,
To taste the freshning morning breath.
Up the sunny &c.

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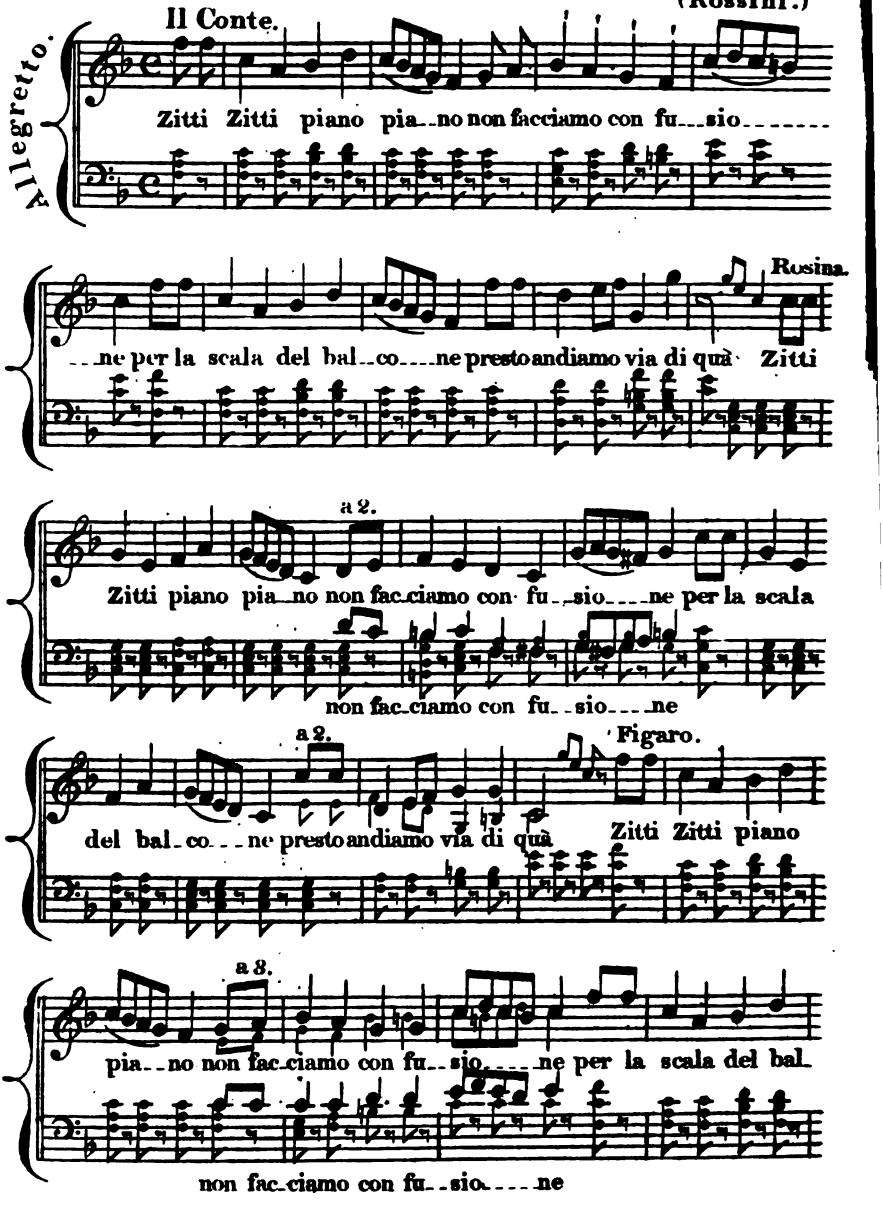
TERZETTO.

(Rossini.)

Allegretto.
Il Conte.
Zitti Zitti piano pia_no non facciamo con fu_sio
Rosina.
_ne per la scala del bal_co_ne presto andiamo via di quà Zitti
a 2.
Zitti piano pia_no non fac_ciamo con fu_sio_ne per la scala
non fac_ciamo con fu_sio_ne
a 2.
Figaro.
del bal_co_ne presto andiamo via di quà Zitti Zitti piano
a 3.
pia_no non fac_ciamo con fu_sio_ne per la scala del bal_
non fac_ciamo con fu_sio_ne

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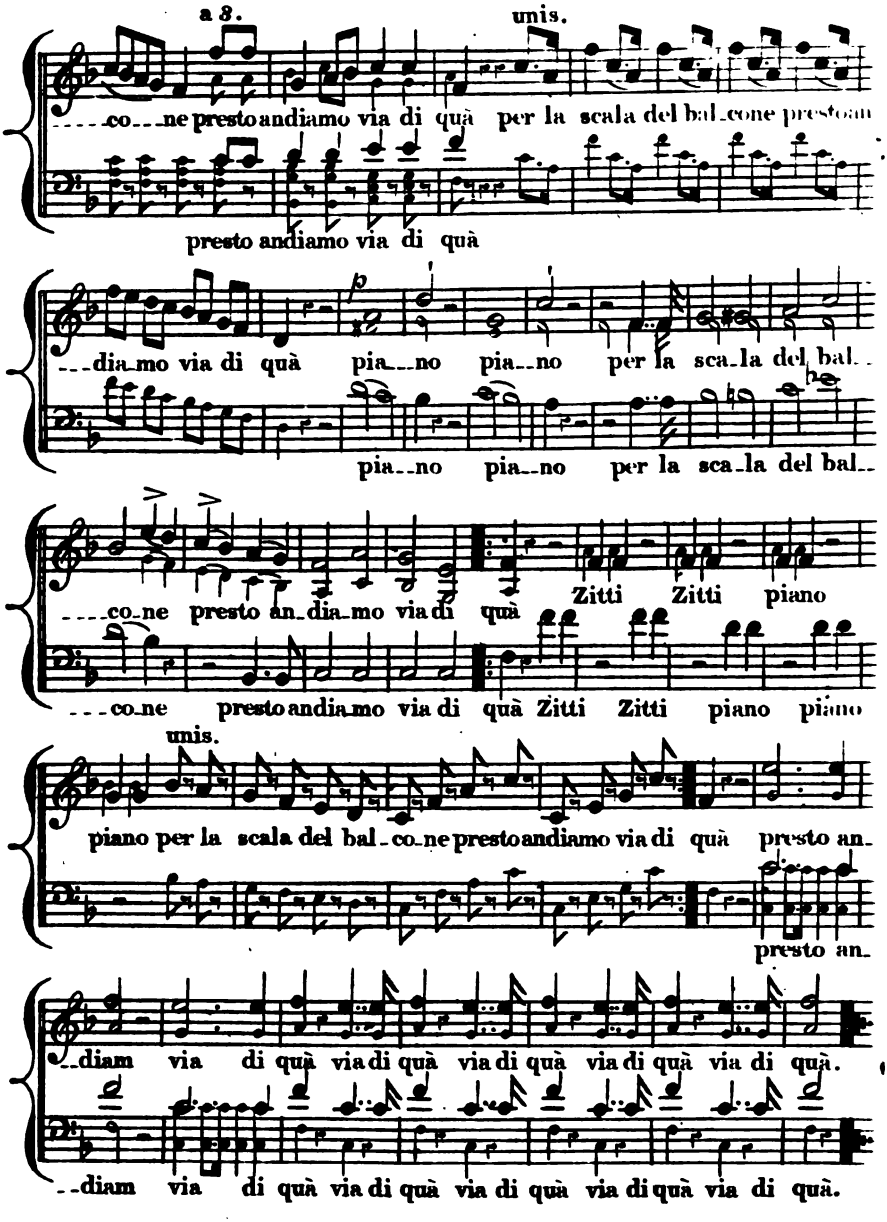
a 3.
unis.
co ne presto andiamo via di quà per la scala del bal cone prestoan
presto andiamo via di quà
dia mo via di quà pia no pia no per la sca la del bal
pia no pia no per la sca la del bal
co ne presto an dia mo via di quà Zitti Zitti piano
co ne presto andia mo via di quà Zitti Zitti piano piano
unis.
piano per la scala del bal co ne presto andiamo via di quà presto an
presto an
diam via di quà via di quà via di quà via di quà via di quà.
diam via di quà via di quà via di quà via di quà via di quà.

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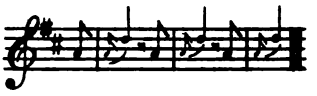
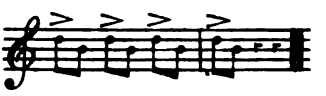
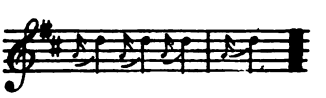
BIRDS & ANIMALS.

Peahen.

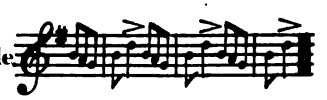


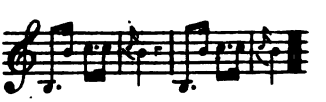
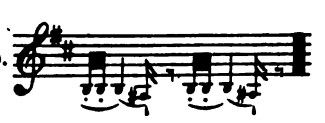
Bird.

Lark.

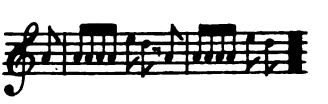
Yelping Cur.



Throstle.



Game-Cock.

Sheep.

Hen.

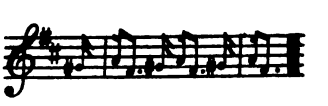


Effects of Fear.

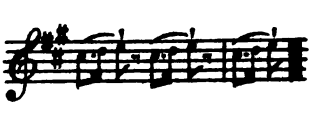
Yelping of a Cur.

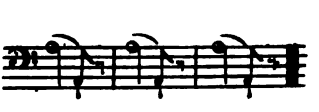
Cavalry. (Rossini)

Canter.



Bantam.

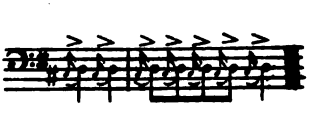
Cat.

Out of breath.



Dove

Children at play.

Great Dog.



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Chapter XLV.

ON TUNING.

To tune an instrument, is to increase or diminish the tension of the strings, so as to make them accord with a given tone. In tuning the violin, we put the second string in unison with the note A upon the piano-forte, and then tune the first string to a perfect fifth above it; afterwards, the third to a fifth below it, and the fourth to a fifth below that, forming the notes G, D, A, and E. In doing this, the ear has to listen for that sweet blending of the sounds, which it will easily catch as the strings come into tune. To tune a piano-forte, much greater skill is required, as all the notes upon that instrument are to be produced from the note we commence with. In this operation we have to contend with a circumstance, that seems to be at variance with a known law of nature. To explain this, it will be necessary to make the following remarks.

If we stop a violin string mid-way between the nut and the bridge, either half of the string will sound the *octave above* to the whole string; and if we vibrate two-thirds of the string, this portion will sound the fifth above to the whole string.

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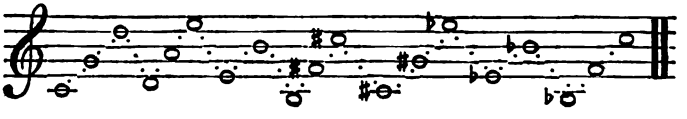
The same law applies to wind instruments and all sounding bodies*. A pipe fifteen inches long (no matter the bore) will sound the octave above to one that is thirty inches long; and twenty inches, being two-thirds of thirty, will sound the fifth above. Upon such simple facts we might have supposed the musical scale to be founded; but when we come to tune a piano-forte, and raise the fifths one upon another, to our surprise we find the last note C, *too sharp* for the C we set out with. This inexplicable difficulty no one has attempted to solve; the Deity seems to have left it in an unfinished state, to show his inscrutable power. The following will explain the fact. We commence with C below the line, and tune G a fifth above it, perfectly, as we do on the violin; and then D is tuned to G, the next fifth; but, for the sake of keeping the tuned notes in the middle part of the instrument, we tune the next note to the D below, and pursue the circuit of the 5ths till the whole are tuned, thus:—

To surmount this mysterious difficulty, we are driven to the necessity of putting all the fifths out of tune, *i. e.*, tuning them rather flatter than the ear directs, so that the last note shall not be too sharp

* If a rod of iron is cut in two, either half will sound the octave above, and two-thirds will sound the 5th above.

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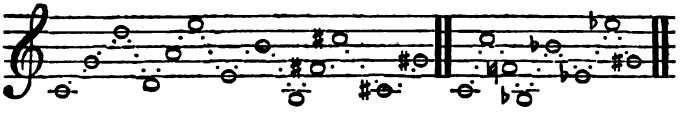
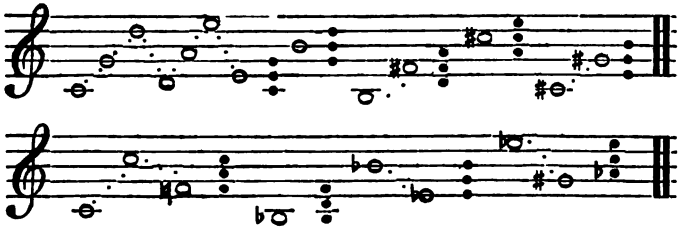
for the note with which we set out. Excellence in tuning depends upon distributing the imperfection equally throughout the instrument. To effect this, we find it better to proceed no farther than the G♯, and then, by a contrary process, to tune the remaining fifths *downwards*, till we meet the point where we left off, thus :



As we proceed, it is expedient to try how the *thirds* harmonize with the *fifths*, as expressed in the little notes. This will enable us to detect any error we may have made, and, by retracing our steps, to correct it.

There are other modes adopted by tuners, but probably this is most intelligible. The less often an instrument is tuned, the more likely it is to stand in tune. Individual notes may give way, which should be rectified, but it is wrong to alter the whole frame of the strings on that account.

The best instruments are commonly the most sen-

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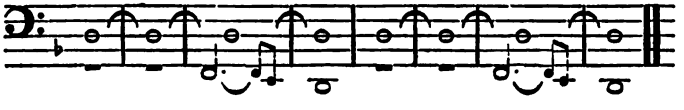
sible, and are the soonest affected by a change of temperature. We frequently find, in a frosty night, the bass strings so contracted by the cold, as to rise nearly a note above the pitch. When thus affected they should not be touched; the return of the temperature will bring them into tune again*. Instruments love warmth, and are uncomfortable when placed against an outer wall. The same circumstances produce the very opposite effects upon the wind instruments; so that, in tuning them, they should be left a little under the pitch, as, in the act of playing, the warmth of the breath will raise them. In tuning the violoncello, it is better to

* In that wonderful structure, the Menai Suspension Bridge, the effect of the expansion and contraction of the chains by heat and cold, is ingeniously provided for, by passing the chains over rollers placed upon the top of the towers over which they are slung. Last year, when the mercury was eighteen degrees below the freezing point, it was found that the bridge, which weighed more than twenty thousand tons, had risen six inches and a half above its level, and that the extremes, between its relaxing in the hottest day, and the contraction of the coldest, was more than a foot. These wonderful structures in a storm, when the winds play upon them, become musical instruments of the most solemn tone. When the writer passed over that at Conway, such was the force of the elements, and the rush between the mountains, that, as it swung in air, it uttered the deepest murmurs,

threatening revenge upon the horrid deed perpetrated within the walls of the castle, to which it is fastened.

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commence with the second string, as we do on the violin, by which we are less liable to error; and if we take the pitch from the organ or piano-forte, the whole of the instruments are tuned with more ease and certainty from the chord of D minor, than from any other note or chord. As the German flute plays its part in altissimo, that instrument is more accurately adjusted to the orchestras, by tuning to the highest D. The organ is tuned upon the plan of the piano-forte; but, unlike that instrument, it will not yield to the modification or equalising temperament we have described. In every part it resists the efforts of the tuner to flatten the fifths, making a horrid noise whenever this is attempted. A violent pulsation or contention between the pipes, called *beating*, takes place, which increases as the pipe is made flatter or sharper, but ceases as soon as it is brought into tune. This curious circumstance seems to confirm the truth of the law before stated; yet, on tuning the instrument, it exemplifies the anomaly more forcibly than any other instance that can be brought. In these circumstances, the successive fifths upon the organ are made perfect as far as G♯ or A♭, (in both directions,) the whole of the imperfections being thrown into that key; the consequence is, that in this key a hideous noise is produced, called the wolf, bearing some resemblance to the howl of that animal; and on that account it is a key upon this instrument which all authors avoid.

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Chapter XLVI.

ON NATIONAL SONG.

It is a generally received opinion, that most countries have a music of their own, the character of which may be called national. Probably this is true as it regards the music of instruments, but certainly not with that which emanates from the voice. The strains of the Irish and Welch may be referred to the harp. The dance tunes of Spain to the guitar; the mountain airs of the Swiss to the hunting horn; and the music of the Turks to the rhythmical clangor of the ancient Greeks. The primitive tones of the human voice are much the same in all countries, and Scotland, perhaps, is the only district in the world that retains an artless melody.

The bards, troubadours, and minstrels, were the welcome guests of kings and princes, who showered upon them the greatest favours; and as they wandered from court to court, they sowed the seeds of science, and spread a musical taste. Prior to this, songs could have been little better than the mere tones of the voice, expressing the sensations of the heart, often springing more from melancholy feelings than those of joy.

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With shepherds, and persons of rural life, either 'in the valley or by the hill side,' they have always proved a source of pleasure in whiling away time, or in conveying tender sentiments to those whom we love. The Scotch, not having mingled with the musicians of the Continent, have preserved the ancient character of their music more entire than other country: the pathetic effects of it may be ascribed to the use of the minor key, the only key known to the Greeks and Romans, from whom these primitive airs have no doubt descended. On the introduction of accompaniment, the voice surrendered its predilection for the minor key; and the major, so natural to the joyous instruments, disputed its ascendency. Melody, however, has been much improved by the alternate use of these keys, and none more so than that of the Scotch. As specimens of touching simplicity, we refer to the pages 80, 86, 94, and 128.

The national songs of Europe are but few. France has her '*Charmante Gabrielle;*' Spain, '*Les folies d'Espagne;*' and Venice her boat-songs: from the latter the Italians have caught that flowing ease which marks the beauty of their melody. The most ancient of our English songs are of a grave cast, and commonly written in the key of G minor. At page 330 we have a specimen of this style, which, at times, may still be heard among the common people. If we can set up any claim to ori-

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ginality, it is in our glees and anthems. Dr. Percy, in his learned Essay on the Ancient Minstrels, informs us, that a class of these persons were called *Glee-men*, who, no doubt, were the first who performed vocal music in parts. The earliest pieces of this kind upon record are by our madrigal writers, and were probably founded upon the taste of the Italian school. Compositions for the church were not set to English words until the time of Tallis, since which, the anthem has been brought to the highest state of perfection by our countrymen Croft, Green, and Boyce. The choicest pieces of these authors are to be found in the third volume of *Sacred Melodies*—these will remain for centuries the ornaments of the English church*. It was not till about the year 1770, that glees became the taste in England, and formed a prominent part in the private concerts of the nobility. At this time the celebrated violinist, Giardini, arrived in this country. Being on a visit to Lord Sandwich, at Hinchingbrook, he felt so annoyed by the incessant round of glee singing, that he pettishly said, 'If dat be de moosic for de English, he compose de glees.' On being encouraged by Lord Sandwich, he produced the next day, at dinner, the following convivial trio.

* Dr. Croft, see pages 289, 330, 343, and 565.
Dr. Green, „ 275, 378, 576.
Dr. Boyce, „ 308, 352, 552.

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To add to the spirit of the piece, each singer having filled his glass, when he came to the holding note BAW, applied it to his mouth, as if he were drinking, receiving the animated bravos of his companions. My friend, Mr. Cradock, who was present, informed me, that the interesting Miss Ray always assisted at these musical parties*. About this period, the art of glee-writing was much encouraged by the Catch Club, in which the royal dukes and some of the first nobility joined in giving every year a gold medal for the best comic and serious glee. This raised an emulous spirit amongst our composers, and produced the admirable pieces

* This gentleman had been with Lord Sandwich to Cambridge, to vote for the professor of chemistry, and on returning, met with Major Reynolds, who introduced to him a brother officer, Captain Hackman, upon which his Lordship insisted on their alighting to partake of a family dinner. The party consisted of Miss Ray, a lady with her, and the four gentlemen. In the evening, his Lordship being fatigued, retired early. Cards were introduced, and Captain Hackman requested only to look on. This fatal interview led to the deepest tragedy; the intermediate scenes of which, are only to be found in that extraordinary book, entitled *Love and Madness*. Hackman lingered in the neighbourhood of Hinchingbrook while the idol of his fancy continued there, and soon afterwards followed her to town. At her instance he relinquished the army for the church, in the hope of marrying her. Too sensible of her charms and peculiar situation, on the night she was at Covent Garden Theatre, he planted himself at the door of the Bedford Coffee House, and shot her through the heart, as she was handed into her carriage by a gentleman of the Admiralty.

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cited below, of Cooke, Danby, Paxton, and Webbe*. The latter greatly surpassed his competitors, and during his career, gained every prize that was offered. Amongst his numerous compositions, we may mention the following as being truly excellent.

'A generous friendship no cold medium knows.'
'Come, live with me, and be my love.'
'If love and all the world were young.'
'Discord, dire sister of the slaughtering power.'
'The Mighty Conqueror.'
'Swiftly from the mountain's brow.'
'You gave me your heart t'other day.'

Mr. Webbe was a man of refined taste and genius, and probably wrote much of the poetry attached to his music. The following lines have never been acknowledged:

When winds breathe soft along the silent deep,
The waters curl, the peaceful billows sleep,
A stronger gale the troubled wave awakes,
The surface roughens, and the ocean shakes;
More dreadful still when furious storms arise,
The mountain billows bellow to the skies;

---

* The following may be considered as *chefs-d'œuvre* of the authors just named:

Cooke. 'How sleep the brave who sink to rest.'
'In the merry month of May.'
Danby. 'Awake, Æolian lyre.'
'When Sappho tuned the raptured strain.'
Paxton. 'How sweet, how fresh this vernal day?'
'Round the hapless André's urn.'
Calcott. 'In the lonely vale of streams.'
'Peace to the souls of the heroes.'

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On liquid rocks the tott'ring vessels toss'd,
Unnumber'd surges lash the foaming coast;
The raging waves, excited by the blast,
Whiten with wrath, and split the sturdy mast:
When in an instant, He who rules the floods,
Earth, air, and fire, Jehovah, God of Gods,
In pleasing accents speaks his sovereign will,
And bids the waters and the winds be still.
Hush'd are the winds, the waters cease to roar,
Safe are the seas, and silent as the shore.
Now say, what joy elates the sailor's breast,
With prosp'rous gales so unexpected blest;
What ease, what transport, in each face is seen,
The heav'ns look bright, the air and sea serene!
For every plaint we hear a joyful strain
To Him, whose pow'r unbounded rules the main.

The following, we believe, is from the pen of Ben Jonson:—

Hence all ye vain delights,
As short as are the nights
Wherein you spend your folly;
There 's nought in this life sweet,
If man were wise to see 't,
But only melancholy.
Oh! sweetest Melancholy.
Welcome folded arms and fixed eyes,
A sigh that piercing mortifies;
A look that 's fasten'd to the ground,
A tongue chain'd up without a sound,
Fountain heads and pathless groves,
Places which pale passion loves,
Moonlight walks, when all the fowls
Are safely housed, save bats and owls,
A midnight bell, a parting groan,
These are the sounds we feed upon.
Then stretch our bones in a still gloomy valley,
Nothing so dainty sweet as melancholy.

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The just expression with which the English language was set, placed the style of glee-writing very much above the madrigals of Byrd, Wilbye, Bennet, and Weelks. Their pieces remain unrivalled specimens of canon and fugue, but miserable instances of that union which should ever subsist between the words and music. That which contributed to keep alive this taste for glees through a period of more than twenty years, was the united voices of Harrison, Knyvett, and Bartleman. Their performance was an instance of a beautiful blending of sounds never effected since their time. The pleasure derived, perhaps, was more from the sensual gratification of tone upon the ear, than a display of musical skill. The author of the *Ramble in Germany* describes this vocal richness on hearing a madrigal performed on a raft in the Danube. 'They 'glided slowly by, in the cool refreshing air of the 'river; the stars were above their heads; there 'was repose and silence in the whole scene; they 'stood up *singing by heart*, pouring out a rich and 'mellow harmony without the trouble of *thinking* 'of parts, and giving up their souls to the quietness 'and shadows around them. The birds do this in '"melodious plots of beechen green," and the 'Germans imitate them, devoting themselves to 'expression and character.' During the period in which glees were so popular with us, Germany, though in the midst of war, was making the most

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rapid strides in the music of instruments. On the return of peace, the talented merchants of the metropolis brought us the important works of Haydn and Mozart. These gave a new turn to our musical ideas, and we awoke from the sleepy style of a past age. Amidst this influx of modern art, our glees have subsided by their gravity, and, probably, will never rise into much notice again. Our anthems, however, are interwoven with the service of the Protestant Church, and notwithstanding the profusion of splendid masses we receive from abroad, they will ever preserve the important rank which they hold in the department of devotional music.

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Chapter XLVII.

SINGING CONDUCIVE TO HEALTH.

Many writers have strongly insisted upon the danger of forcing the voice in learning to sing, thinking it may be greatly injured, if not destroyed; but if we attend to facts we shall find this to be an erroneous opinion. It is a maxim, which applies to the use of all our faculties, that so long as we do not weaken, we strengthen, and this fact is strikingly true as it regards the voice. If we listen to those whose business it is to cry their commodities in the streets, on comparing their strength of voice with our own, we shall be surprised to find what a force of intonation this daily practice produces. When did we ever hear of these itinerants, or public singers, or speakers, being compelled to give up their profession in consequence of a loss of voice? On the contrary, this constant exertion strengthens the vocal organs, and is highly conducive to health. Many persons, in encouraging the development of musical talents in their children, have no other view than to add to the number of their accomplishments, and afford them a means of innocent amusement. It was the opinion of Dr. Rush, how-

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ever, that singing by young ladies, whom the customs of society debar from many other kinds of salubrious exercise, is to be cultivated not only as an accomplishment, but as a means of preserving health. He particularly insists that vocal music should never be neglected in the education of a young lady, and states, that besides its salutary operation in soothing the cares of domestic life, it has a still more direct and important effect. 'I 'here introduce a fact,' remarks the doctor, 'which 'has been suggested to me by my profession, that 'is, the exercise of the organs of the breast, by 'singing, contributes very much to defend them 'from those diseases to which the climate and other 'causes expose them. The Germans are seldom 'afflicted with consumption, nor have I ever known 'more than one instance of spitting of blood 'amongst them. This I believe is, in part, occa-'sioned by the strength which their lungs acquire 'by exercising them frequently in vocal music, 'which constitutes an essential branch of their edu-'cation.' The music-master of our academy has furnished me with an observation still more in favour of this opinion; he informs me that he had known several instances of persons strongly disposed to consumption, restored to health by the exercise of the lungs in singing*. Dean Bayley, of

* In the new establishment of infant schools for children of three and four years of age, every thing is taught by the aid of song. Their

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the Chapel Royal, many years back, advised persons who were learning to sing, as a means of strengthening the lungs and acquiring a retentive breath, 'to often run up some ascent, especially in 'the morning, leisurely at first, and accelerating 'the motion near the top, without suffering the 'lungs to play quick in the manner of panting.' Having quoted this judicious writer, we are tempted to add the following remarks addressed to professional singers. Next to this, he says, 'temperance, 'particularly in the use of malt liquors, is bene-'ficial, avoiding all occasions of heats and sudden 'cooling, either by a cessation of motion, or drink-'ing anything cold, in an overheated state of the 'body, which brings on hoarseness, coughs, and 'other impediments of singing and health. He, 'therefore, that would be prepared with a voice 'and capacity of singing well, besides being in con-'stant practice, must avoid all excess, as it is said, '"he that striveth for the mastery must be tem-'perate in all things, keeping nature cheerful, and 'in constant good humour, which will sweeten life, 'and extend its span." Persons may indulge with

little lessons, their recitations, their arithmetical countings, are all chanted; and as they feel the importance of their own voices when joined together, they emulate each other in the power of vociferating. This exercise is found to be very beneficial to the health. Many instances have occurred of weakly children of two or three years of age that could scarcely support themselves, having become robust and healthy by this constant exercise of the lungs.

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'more safety at forty, than at eighteen, where nature 'is in a state of growth and immaturity; though, 'indeed, we are assured from religion, from reason, 'and experience, that we can at no time yield to 'excess and indulgencies, with any safety to the 'health of the body and mind; and that to live 'soberly, with the passions and appetites under 'due subjection, opens the best prospect of living 'in the present world as well as in the next. Let 'it be thought right in me, to step forth with these 'warnings, presenting, as it were, a chart of the 'coast, who have for many years traversed the 'ocean; who have seen, and do daily see, not with-'out concern and admonition, many young profi-'cients in music make a shameful and speedy end, 'who have promised fair in the beginning, and 'might have proceeded happily, but setting off 'with overmuch sail and too strong a tide, suffered 'shipwreck in the channel before they could well 'get out to sea.'

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Chapter XLVIII.

ANALYSIS OF UTTERANCE.

There is a charm, a tasteful manner of pronouncing our language, never heard but in the conversation of educated women. Perhaps this excellence may be attributed to their knowledge of Italian, and their acquaintance with music, but, more than all, to the dexterity and neatness of articulation which they possess. It may be remarked, that of late years we have been discarding the rougher tones of our language, for those more soft and flexible; and, as society improves, the English probably will acquire a polish that may vie with the languages of the East. If we consult the unalloyed expressions of nature, we find them nearly devoid of harsh consonantal sounds. Every traveller, who has listened to the conversation of savages, has made this remark. It is only in languages, contrived and extended by art, that we meet with the less natural expressions*. The speaking voice is a more complicated machine than the singing voice, and

* The different dialects in the South Sea Islands abound in vowel sounds, perhaps above any other language. They have also another striking peculiarity, that of rejecting all double consonants, possessing invariably vowel terminations, both of their syllables and their

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capable of an infinite variety of effects; yet we may soon discover that words and syllables are often arranged in a succession which the mouth is incompetent to perform. In the Chapter upon Speaking, the different movements have been alluded to; and it will be readily conceived, that language should be so constructed as to fall in with the natural evolutions of the mouth.

The English tongue, so remarkable for its grammatical simplicity, is loaded with a great variety of dull unmeaning terminations. Mr. Sheridan attributes this defect 'to an utter inattention to what is 'easy to the organs of speech and agreeable to the 'ear;' and further adds, 'that the French having 'been adopted as the language of the court, no 'notice was taken of the spelling or pronunciation 'of our words until the reign of queen Anne*.'

words; every vowel, therefore, is distinctly sounded. Several consonants used in the English, do not exist in those of the Georgian and Society Islands: there is no sibilant, or hissing sound; S, C, and the corresponding letters are therefore unnecessary. We copy a few of these words, the A sounded as in ah!

Ta-he-ta,	O-po-a,	Ai-ma-ta,
Ma-ta-vai,	Ra-pa,	A-tu-i,
Ei-me-o,	Po-ma-re,	Ma-hi-ne,
O-pu-no-hu,	I-di-a,	Va-ru-a.
Ta-re,		

—*Ellis's Polynesian Researches.*

* So little was spelling attended to in the time of Elizabeth, that Dr. Johnson informs us, that on referring to Shakspeare's will, to determine how his name was spelt, he was found to have written it himself no less than three different ways.

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Our language is made up of a mixture of others, and though deficient in symmetry, is copious and powerful. The great obstacle to a correct pronunciation has been the want of a more accurate knowledge of the power and use of the consonants; which perplexity has been much increased by the circumstance, that the words derived from foreign languages retain their original spelling.

As words have also been constructed without any regard to facility of utterance, the ordinary operation of the mouth has, in many instances, converted the sound of one letter into that of another.

It has been previously remarked, that in musical accents a strong sound is invariably followed by a weak one, and a *broad* expression by one that is pointed. Similar effects take place in language and in words; it matters not of what letters they may be formed. In the word *Catalani*, for instance, though the three first syllables are precisely alike as to their vowels, they comply with this law, and fashion themselves into the following musical phrase,

so that wherever the weaker accent falls, the vowel, though naturally broad, will contract itself into a narrow and diminished sound.

The organs of speech also, are not sufficiently alert to repeat the same expression instantaneously, without producing a *hiatus*, and we naturally change the vowel into an intermediate sound, by which the

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voice imperceptibly passes from one syllable to another; as in the word *impossibility*, which, in the evolution of the mouth, takes the following form,

im-pau-sa | *bi-la-te;* because the mouth executes more easily that vowel to which the previous consonant leads. The tendency of the voice to sink into the chest, is one cause of the changes we are constantly making of one letter for another. Happily for us, this alteration is always from the sharp sound to the soft. Having not less than ten thousand words in our language that begin or end with S, were it not for this agreeable change, that horrible hissing, which foreigners so much complain of, would become intolerable.

The nature of the vowels and consonants has been generally described in the Chapter upon Speaking, but they will now be more fully considered.

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Chapter XLIX.

AN ANALYSIS OF THE ALPHABET.

The vowels, or vocal letters, are of the first importance to language. They are formed by the voice alone, which, with a certain conformation of mouth, produces a simple continuous sound, and have been hitherto *incorrectly* ranked in the following order—A, E, I, O, U, Y, and W. The last being, at all times, the shortest possible utterance of the *u*, or double *oo*, now no longer coquettes between vowels and mutes, but is constant to the former class.

The other letters are properly divided into the separate classes—mutes, liquids, and subliquids.

The mutes are the most opposed to the vowels. They have no vocal tone, and their office is merely to act as stops or joints in the structure of language; similar to the tongue, in flute-playing, marking and dividing the notes. They may, therefore, be considered as *interruptions*, performed by the action of the lips, teeth, and tongue upon the breath.

They consist of the following letters—C, F, H, K,

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Q, P, S, T, Th, and Sh, and the double mute X*. In speaking of the mutes by name, we attach a vowel to them, to render them more audible; but it must be understood, that here their exact utterance, when in combination, is all we are considering, and that with their names we have nothing to do. Their office is shewn in the words cock-pit, foot-path, &c., the slow pronunciation of which convinces the ear that they admit of no tone, except at the point where the vowels occur.

The third class are the liquids, in which intonation is blended with the action of the breath, lips, teeth, and tongue; producing a modified *petto* tone, which can be continued for any length of time.

The difference between mutes and liquids will be best illustrated by an example; and, fortunately, the various inconsistencies of our alphabet afford us one, in which a mute and liquid are represented by the same character, TH. By strict attention to the slow utterance of the word *thin*, the ear at once

* This class exhibits a lamentable want of simplicity and inefficiency. The four characters, C, K, Q, and S, have but two distinct sounds; while the mutes, Th, and Sh, ought surely to have simple characters. The Scotch have another mute ch, executed by forcing the breath through a narrow chink, formed by the root of the tongue and the back part of the palate. In the counties of Durham and Northumberland, this aspirate is converted into a liquid, and becomes their R. This is effected by vocalizing it, and vibrating the curtain of the palate with the breath, as we do the tip of the tongue in the ordinary R. This provincialism confirms the derivation of the liquid.

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detects that there is no voice, no vocal tone until the exact point at which the vowel comes on; while in the word *then*, the voice is heard as soon as utterance commences, and as long as we choose to sustain the *th* before the vowel. The same difference is observable in the words *thick* and *this*. In uttering the *mute* Th the tongue should be placed in contact with the edge of the upper front teeth, and the breath forced between them; while doing this, let the voice sound, and the *liquid* Th is produced.

By a similar test, each mute will be found to have its corresponding liquid; the changes in all may not perhaps be so direct as the one given, but explanation will leave them all perfectly evident. For instance,

While sounding the mute S, add the petto tone, and the letter becomes a Z, converting the word *Seal* into *Zeal*.

Press the lips together for the P, and pass the voice through the nose, instead of exploding the breath, and *M* is produced.

Vocalize the aspirate H, vibrating the tip of the tongue, and the liquid *R* is given.

The root of the tongue being placed against the back part of the palate, as for K, and a tone passed through the nose, the simple liquid Ng is formed, as in the word *ring*, for which a simple character is wanting to the alphabet.

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The liquids, then, are all derived from the mutes, except the letter L, and may be thus arranged under their corresponding mutes,

CS, F, H, KQ, P, T, Th, Sh.
L, Z, V, R, NG, M, N, Th, J;

the letter J, was, no doubt, originally intended by the Normans for a simple liquid, as the French use it now; bearing, in fact, the same relation to Z, as Sh does to S; in other words, being Sh blended with the vocal tone. Only sound Sh continuously, and, while doing so, blend with it a vocal petto tone, as if it were written Zh, and the French J is produced; but, unfortunately, for the beauty of this letter, our passion for consonants has added to it the hard letter D, so that it is pronounced as composed of D and Zh; *i. e.*, Sh made liquid*.

The fourth class, or subliquids, is very similar to the last; differing only in this, that the vowel is *restricted*, or *muffled* in its tone, and limited in its duration. This is effected by a kind of curtain, hanging at the back of the palate†, which is drawn at will over the opening from the throat into the nose; thus preventing the vowel tone from passing through that organ, and confining it, in a greater

* The soft G is resolvable into the same components; and it may be remarked, that this utterance of G in the Italian, is one of the few blots upon the purity and simplicity with which that language is constructed.

† The velum pendulum palati.

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or lesser space, till it is exploded upon the next letter.

Take, for instance, B in the word *Back;* the muffled tone of the letter is heard until the mouth is completely filled with the breath, when it instantly explodes upon the letter following. The same effect is observable in D, in the word *Dark*, with this difference, that the subliquid sound is sooner cut off, being arrested in the middle of the mouth, which is effected by pressing the tongue to the palate.

The G, as in the word *Gaudy*, is still shorter, as the voice is arrested by the root of the tongue at the back of the *palate.*

The number in this class is but small, as they can only be derived from liquids whose vowel is passed through the nose. That they are so derived, we have a familiar proof in those persons whose nasal passages, from colds or other causes, are obstructed, and who cannot pronounce *M, N,* or *NG*, but as *B, D,* and *G* (hard); thus converting the words MaN into BaD, KiNG into KiG, &c. &c. This is proved also, in a degree, by pinching the nose while attempting to utter the same liquids. In this case, they are converted into subliquids, though not so strictly as by an obstructed nose; because simply closing the nostrils does not so entirely prevent resonance in the nasal and frontal passages. Sound continuously the liquid M, and,

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while doing so, stop the breath and sound from passing through the nose; the peculiar sound of B will then be heard muffled in the mouth until the lips are burst asunder. In the same manner treat the liquid N, and the peculiar sound of D is produced, until the tongue is forced from the palate by the breath. By the same means the liquid NG is converted into G (hard), the peculiar sound of which is heard for a very short time only, viz., until the breath from the *glottis* forces asunder the root of the tongue and back part of the palate, when the sound explodes, and the subliquid ceases.

In fine, the letters, usually called consonants, would be arranged with more clearness by showing their classification and derivation from each, thus,

Mutes . . CS, F, H, KQ, P, T, Th, Sh.
Liquids . . L, Z, V, R, NG, M, N, Th, J.
Subliquids . . . . . G, B, D.

The vowel tones are formed by opening the mouth at certain distances, and simply putting forth the voice; but the order in which they arise is not at all consonant with the situation they hold in the alphabet.

In the following tables they are arranged in their natural order; and the method of producing them in the head and chest voices, described under the terms *Voce di petto*, and *Voce di testa*, at the 17th page, is pointed out.

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As we have many more vowel sounds than we have vowel letters, it has been necessary to number the different sounds attached to the vowel A, 1, 2, 3.

The Vowel *U*, having a *petto* sound, is removed from its usual situation, and placed next the $\overset{1}{A}$, as being a sound of that class or family.

The vowel O, upon the same principle, has been subject to a like removal.

The vowel E, having two distinct sounds, is marked 1 and 2; the other *vowels, double vowels,* and *diphthongs,* are so various and changeable, that they can only be understood by referring to the tables.

VOWELS.

Tone in the Chest.

		Long.		Short.
å as in all.	Open mouth to admit two fingers edgewise.	all,	all.	what,	what.
ŭ — hurry.	Admit one finger			hurry,	hurry.
ŏ — vote.	Lips in a circle	vote,	vo - t.	echo,	ek - o.
ȯ as å.		orifice,	aurefis.	not	naut.
ȯ as ŭ.		love,	lŭv.	command,	kŭmmand.

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VOWELS.

Tone in the Head.

			Long.		Short.
å as in ah!	Corners of the mouth little drawn back, admit one finger . . .	father,	father.	hat,	hat.
å — hay.	More drawn, teeth nearer . . .	hazy,	ha-ze.		
è — he.	Still more drawn, teeth nearly closed . . .	eel,	eel.		
ê — mercy.	The same tone inclining to petto .	mercy,	merce.		met.
ì as è in.				it,	eet.
				opinion,	o-pinion.
î as u in		birth,	burth.		
o as oo in		prove,	proo v.	ado,	a - doo.
oo in . . . . . *		tool,	tool.	foot,	foot.
w as oo short, in . . . . . *		vow,	vau oo.	law,	lo hoo.
û as oo in		rule,	rool.		
ŭ as è in		busy,			bezze.

* Are not these vowels precisely the same? at least the form of the short one countenances the idea, and the character Ш, is merely the double O, with the tops cut off, thus ~~OO~~.

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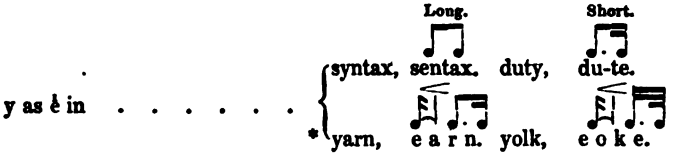
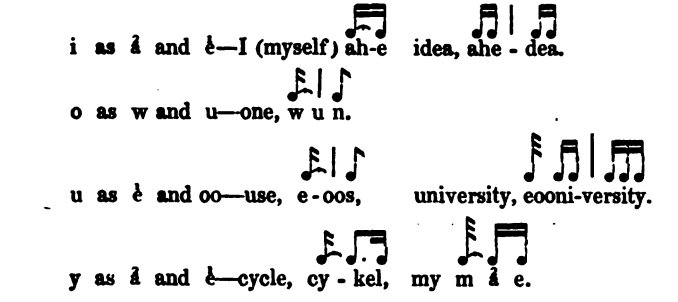


In some situations the vagaries of orthography endow these letters with a double power; they are then pronounced as two, and become

DOUBLE VOWELS.


i as å and ẻ—I (myself) ah-e idea, ahe - dea.
o as w and u—one, w u n.
u as ẻ and oo—use, e - oos, university, eooni-versity.
y as å and ẻ—cycle, cy - kel, my m å e.

The converse of the last-mentioned whim obtains also in orthography; and two vowels are united to form one sound, differing from the utterance which

* The W and Y when initials, and the U when a double vowel, have a consonantal effect, and do not require the article *an* before them. We say, *a* useful thing, a youth, a wave, &c. &c.; this peculiar effect is produced by marking strongly the transition to the next vowel; in music, we use the term *sforzante*, and represent it by this mark <.

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the peculiar situation would impose upon either of them separately. These combinations are called

DIPHTHONGS.

ai	as ĕ	in	Britain,	Brit-ten.
ai	— ă	—	pain,	pay n.
ea	— ĕ	—	clean,	t' leen.
ea	— u	—	earth,	urth.
ei	— ă	—	deign,	day n.
eo	— ŭ	—	surgeon,	sur-jun.
ey	— ă	—	they,	thaye.
ew	— oo	—	new,	noo.
ie	— ĕ	—	fiend,	feend.
io	— ŭ	—	cushion,	cushun.
ou	— ă—u	—	bound,	bau oond.
ou	— ă	—	bought,	baut.
ow	— ă	—	knowledge,	nau-lege.

We have still another caprice to notice. Many syllables contain two vowels, which are not blended

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into one compound like the diphthongs, but one is lost, while the other retains its sound; thus we have

SILENT VOWELS.

a in hear, hee r, head, hed.

e — fallen, fall-n.

e — neutral, nu - trel.

e — friend, frend.

e — blue, b l u.

i — bruise, bru - se.

o — journey, jur - ne.

o — reckon, reck-n.

u — guard, gar d. plaguy, pla-gy.

u — fault, fa lt.

u — aunt, a nt.

w — awful, a - ful.

w — know, no.

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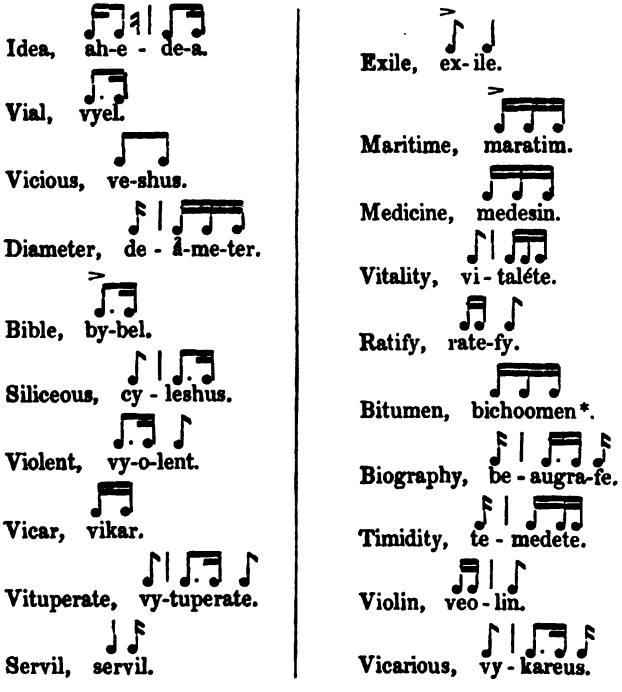
Of the double vowel I it will be necessary to give some explanation, as it is peculiar to our language. Its sound, which is the same as the name of the letter, is made up of two sounds,
ah-e; we, therefore, class it as a *double vowel.* By the aid of musical characters we are enabled, in the following table, to express every shade of difference which this letter assumes.



* The author is aware that classical authority lengthens the penultima.

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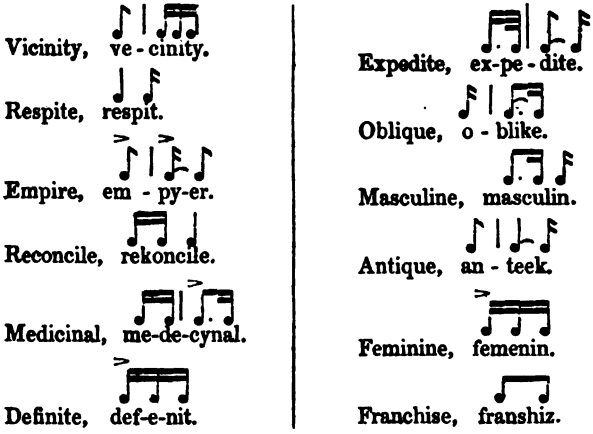
The utterance of the other letters is less varied, and is, therefore, capable of a more strict definition.

In the following tables, the operations of the organs of speech are described as plainly and intelligibly as the avoidance of anatomical terms would allow.

C and S.	Are made by placing the tip of the tongue near to the upper gum, thus forming a chink through which the breath, being forced upon the edge of the lower teeth, produces a hissing sound.
Z.	By adding vocal tone to the above liquid, Z is produced.

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F.	The lower lip is applied to the edge of the upper teeth, and the breath being forced between them, produces the letter.
V.	By adding vocal tone, the liquid V is produced.
H.	A hard breathing to introduce the vowel to which it is prefixed.
R.	By adding vocal tone, and vibrating the tip of the tongue, the liquid R is produced.
K, Q. C, Ch } hard	By closing the passage* from the throat into the nose, and pressing the root of the tongue against the back part of the palate, a small space is formed in which the breath is pent up, and the sound proper to this letter is produced by its explosion.
N, G.	Instead of any explosion the voice is passed through the nose for the liquid N G.
G (hard).	The voice is pent up by the same means as the breath is in K, and the muffled tone, peculiar to the sub-liquids, is heard for an instant, until the small space is filled, and the voice explodes through the mouth.

* This is effected so nearly involuntarily, that few persons know how to do it at will. If we endeavour to blow out the cheeks, it is always a preparatory step, and we are made aware of the action by suffering the air which inflates the mouth to escape through the nose; at the moment of its escape we feel the passage unlocked, as it

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P. By closing the passage from the throat into the nose, and shutting the lips, the breath is confined in the mouth, and the sound proper to this letter is produced by its explosion.

M. The liquid M is produced by adding vocal tone, which escapes through the nose until the lips are separated.

B. The voice is confined by the same means as the breath is in P, and the muffled tone, peculiar to subliquids, is heard until the voice explodes from the lips.

T. By closing the passage from the throat into the nose, and pressing the tongue to the palate, the breath is confined, and the sound of this letter is produced by its explosion.

N. The liquid N is produced by adding vocal tone which escapes through the nose until the tongue leaves the palate.

D. The voice is confined by the same means as in T, and the muffled tone, peculiar to the subliquids, is heard until the voice explodes through the mouth.

were. In blowing the trumpet, this opening is necessarily closed, or the breath could not be confined to acquire force enough for the instrument, as it would escape through the nose. The way in which this is done, is, that the curtain at the back of the palate (velum pendulum palate) is drawn over the opening from the throat into the nose by its muscles—(levator palati, and probably circumflexus).

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Th. The tongue being applied to the edge of the upper front teeth, the sound of this letter is produced by forcing the breath between them.

Th. Liquid, is produced by adding vocal tone to the above.

Sh. The sides of the tongue being in contact with the lateral gums, its surface approaches the palate so as to form a channel along which the breath is forced, producing a rustling sound*, to which is added a hissing, by the breath impinging upon the edge of the lower front teeth, as it escapes from the mouth.

J. Add vocal tone to the above, and the liquid J is produced.

L. The tip of the tongue being applied to the palate, sound the voice, and allow it to escape from the sides of the tongue. This letter has no radical among the mutes.

X. A double mute executed by the utterance of K and S in rapid succession, and sometimes of G and S.

* Advantage is here taken of the conformation of the palate and tongue, as the roughness (papillæ) of the tongue, and the ribs (rugæ) on the roof of the mouth, both incline backwards to facilitate swallowing, the air in rushing out along a channel formed by the tongue and palate produces the rustling sound peculiar to Sh.

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Ch soft. A double mute executed by the utterance of T and Sh. in rapid succession.

G soft. A double mute executed by the utterance of D and J in rapid succession.

We have now enumerated the simple elements of English utterance; by their combination, what a copious and varied language is formed. Yet it is much to be regretted that in adopting words from other languages, stricter attention has not been paid to alphabetical simplicity, nor the sound of the words copied according to our established alphabet, rather than the form of the original letters. From a want of this attention to system and clearness, arises that multiplicity of means to the same end; that variety of symbols expressing merely the same utterance, and the interchange or reciprocal appropriation of each other's sound so notable among the characters of the alphabet.

In the history and properties of our C, all this is observable: this letter did not enter into the Greek* alphabet, except as an ancient form of Sigma or S;† but as the Latins rejected K, and gave

* Query—Did the Hebrews give their ס a sibilating sound, or Chaldee?

† It is difficult to conceive any other source from which C could get its sibilating property, as the Latins certainly gave it always its hard sound: this is surely proved by the Greeks, who, when writing Latin words in which it occurs, always used for it K, or Γ; thus, Cicero becomes Κικερων, and Caius Cæsar Γαιος Καισαρ.

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to C all the words they borrowed with the Greek K in them, we caught by their fashion rather than imitating their simplicity and love of system, adopt both letters, as well as S and Q, investing C with both Greek and Latin properties; and lest the symbol K should not be sufficiently multiplied, have endowed Ch with the same sound*.

A similar reduplication of F by Ph, in compliment to the Greek φ, and many from other languages, might be adduced and explained: these, together with the double letters X and soft G, the soft Ch, the arbitrary mode of forming certain syllables, as *tion, tious*, and the same multiplication of vowel characters as we have seen in the other letters, by diphthongs, and triphthongs, and double vowels, deplorably vary our modes of spelling, and render nugatory any attempt to arrange the rules of orthography.

In explanation of the terms diphthongs and triphthongs, we need only say that they are a

* This is probably an inept compliance with the Greek χ, which symbol, it may be averred, upon faith of the general simplicity of their alphabet, never had any sound which could confound it with K or any other letter: doubtless the χ had the utterance which the Gaelic gives to *Ch*, vide note p. 481, and which other nations at the present day deem worthy of a place in their languages. This is confirmed by the Latin version of some Greek familiar words possessing this letter, as Καρχηδων into Carthago; and that apt specimen of onomatopoiia, χαω, to yawn, which would lose all its expression, unless this letter had the utterance now claimed for it, as the peculiar aspirate of a yawn. This word the Latins call *hio*.

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merciless invention, by which two, and even three poor vowels are carried off at a single explosion of the voice, and by a sound which, at other times, is denoted by a single vowel letter. Thus the three in *Beau*, and the two in *Bow*, have the same sound as the one in *so*; the diphthongs too, like the vowels, have unfortunately been invested with varied utterance, for instance in the three words *tough*, *though*, *thought*, the same diphthong has different sounds.

One of the most common sounds in our language is that of the vowel *u*, as in the word *Urn*, or as the diphthong *ea* in the word *Earth*, for which we have no character. Writers have made various efforts to express it, as in *Earth*, *Berth*, *Mirth*, *Worth*, and *Turf*, in which all the vowels are indiscriminately used in turn. This defect has led to the absurd method of placing the vowel after the consonants, instead of between them, when a word terminates with this sound; as in the following, *Bible*, *Pure*, *Centre*, *Circle*, instead of *Bibel*, *Puer*, *Center*, *Cirkel*. The difference of sound given to the vowel A is equally perplexing. Affixing arbitrary marks to this letter, indicating the sound it should carry, would tend much to settle our pronunciation. Its sound of AH! the most pure of all our intonations, never occurs at the end of a word, except in a few interjections, such as psha! Ah! and la! Were it agreed that this sound should be the name

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of the letter, according to the practice of every other country, that its broad *petto* sound Au should be dotted thus ȧ, and that the slender sound of *Hay*, should have a line drawn over it, thus ā, we should arrive at a certainty of pronunciation as it regards this letter. Similar marks might be made upon the other letters to which we annex different sounds. In the alphabet the vowels and other letters are huddled together without any proper arrangement. These letters, no doubt, were intended as delineations of the form of the mouth, which produced the original sounds. Their primitive figure, being now lost, this purpose is no longer considered, and such is their present unsettled utterance, that no two nations are agreed in pronouncing them alike. It would be a great step towards perfection to spell our words as they are pronounced; if it be urged, that such a scheme would destroy all their resemblance to the parent language from which they are derived, we might at least agree upon affixing additional marks, and thus accomplish it by degrees. The speaking sounds of all languages are the same, and it is possible to fix the sound of every letter so accurately, that the pronunciation of every language should be instantly comprehended and spoken. Then we might say, we had fashioned an Alphabet for the convenience and use of the world!

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Chapter L.

ON RHYTHM IN LANGUAGE.

That agreeable modulation of sound which arises from words, when thrown into verse, has been by the poets called Rhythm; and the syllables of which it is composed have been cast into long and short. These, when linked together in measured portions, are denominated feet, and according to the number in each line, so is the character and movement of the verse. The varieties which are made by stringing together little clusters of them, called anapests, spondees, and dactyls, in the estimation of the Latins, produced not less than twenty-eight different sorts of feet, and with the Greeks many more. All this, as it regards the English language, and probably every other language, is a mere visionary theory. It has been proved that syllables are as various in their duration as the notes in music, and in their times are susceptible of the finest gradations.

Some words are slow and heavy, others light and fleeting, and the poet of nature repeats them according to their spirit and disposition. Hence,

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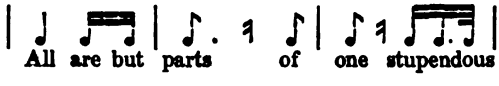
they are not confined to the limping gait of long and short, but in their motion are free and unrestrained. If we put to the test our English poems, as scanned by writers upon prosody, we shall find them but lame exhibitions of the melody of language.

Poetry distinguishes herself from Prose, by yielding to a musical law, which is, that her phrases or strains are confined to an even number of bars, as two, four, six, and eight. The ear will not admit of such strains as are composed of the odd numbers, three, five, seven, and nine. In an eminent work just published, the following lines of ten syllables are marked into feet of five musical bars, agreeably to this classical rule.

All are | but parts | of one | stupen | dous whole,
Whose bo | dy Na | ture is, | and God | the soul;
That chang'd | thro' all, | and yet | in all | the same,
Great in | the earth | as in | th' ether | ial frame;
Warms in | the sun, | refresh | es in | the breeze,
Glows in | the stars, | and blos | soms in | the trees—

but which in reality, move in the time of only four bars, thus:—

$\frac{3}{8}$ Triple Time ♩. dotted crotchet, or the bar 63 inches pendulum.



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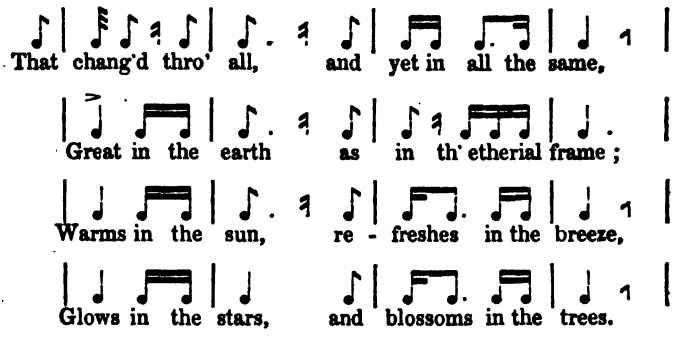
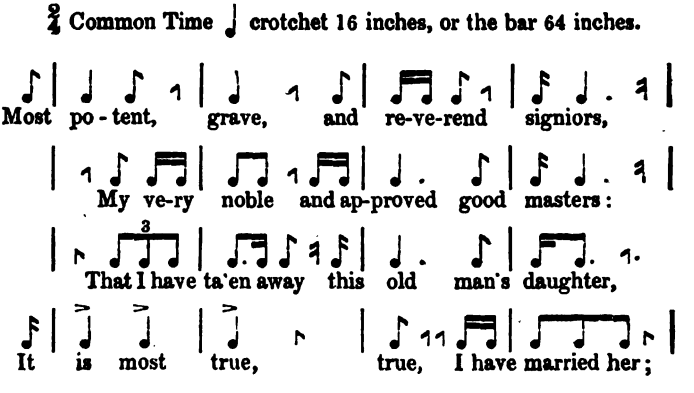

That chang'd thro' all, and yet in all the same,
Great in the earth as in th' etherial frame;
Warms in the sun, re - freshes in the breeze,
Glows in the stars, and blossoms in the trees.

In dividing the Latin verse into feet, it is obvious that no notice is taken of the breaks or pauses so natural to speech, and which contribute so essentially to heighten its dignity and force. In music, the rests form an important part of the rhythm, and without their intervention the finest strains would become tiresome and lifeless.

In blank verse, these breaks are more conspicuous than in rhyme. As in the following instance.


2/4 Common Time ♩ crotchet 16 inches, or the bar 64 inches.
Most po - tent, grave, and re-ve-rend signiors,
My ve-ry noble and ap-proved good masters:
3
That I have ta'en away this old man's daughter,
It is most true, true, I have married her;

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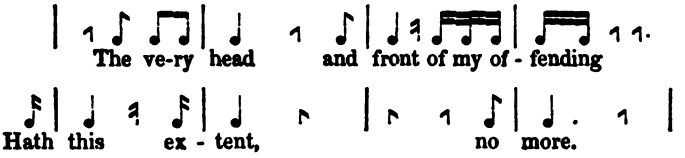
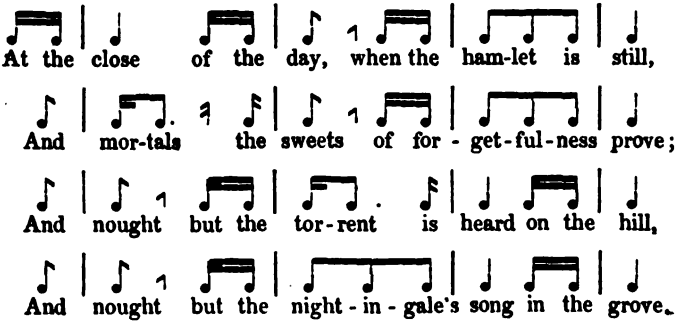


The bar in music is a graphic sign, to show that the note which immediately follows it carries the accent; indeed the note is supposed to occupy the same place as the sign. In the language of musicians we speak of the note *upon* the bar; as writers upon prosody adopt this sign to mark out the feet in poetry it will be very evident that it is misplaced in the following exemplification which all of them give.

At the close | of the day | when the ham | let is still,
And mor | tals the sweets | of forget | fulness prove;
When nought | but the tor | rent is heard | on the hill,
And nought | but the night | ingale's song | in the grove.

The following is the natural disposition of the words.

$\frac{9}{8}$ Triple Time ♩. dotted crotchet, or the bar 38½ inches.


At the close of the day, when the ham-let is still,
And mor-tals the sweets of for - get-ful-ness prove;
And nought but the tor-rent is heard on the hill,
And nought but the night - in - gale's song in the grove.

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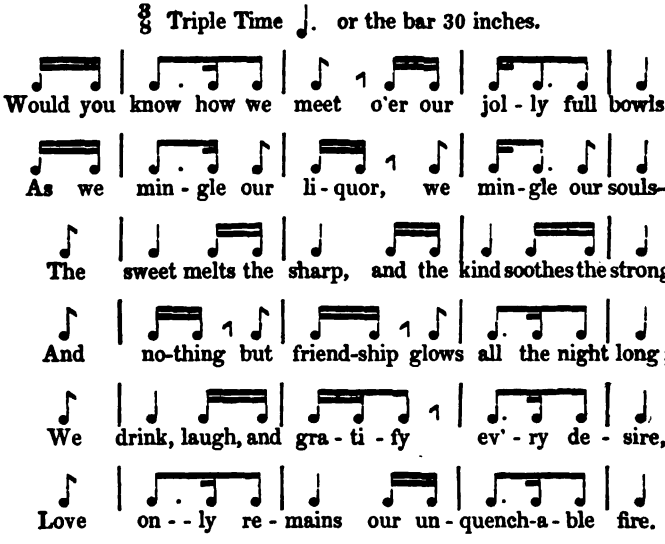
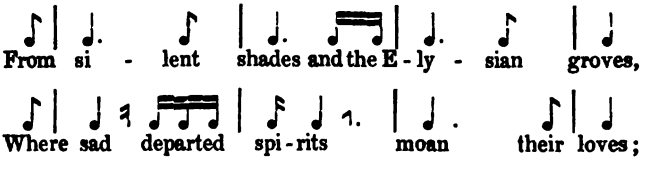
So peremptory is the ear in demanding equal times, that in no instance can we find a strain of music in five measures, or a line of poetry with five accents. We will commence with the twelve-syllable verse, analogous to the Latin hexameter.


8/8 Triple Time ♩. or the bar 30 inches.
Would you know how we meet o'er our jol - ly full bowls?
As we min - gle our li - quor, we min - gle our souls—
The sweet melts the sharp, and the kind soothes the strong,
And no-thing but friend-ship glows all the night long;
We drink, laugh, and gra - ti - fy ev' - ry de - sire,
Love on - - ly re - mains our un - quench-a - ble fire.

A specimen of eleven syllables has been given before in Dr. Beattie's poem, and another specimen occurs in the Anacreontic song, page 96.

The following lines in the opening of Purcell's *Bess of Bedlam*, are an instance of the ten-syllable verse:

2/4 Common Time ♩ crotchet, 11½ inches, or the bar 46 inches.
From si - lent shades and the E - ly - sian groves,
Where sad departed spi - rits moan their loves;

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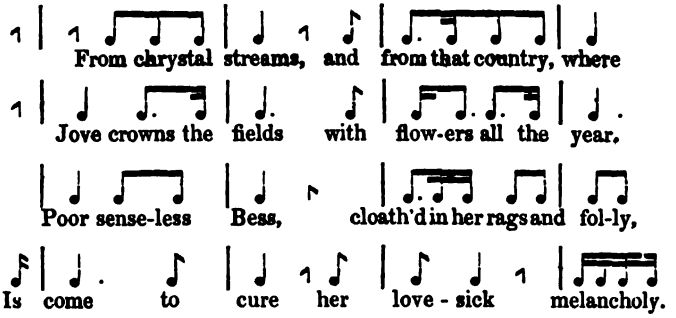
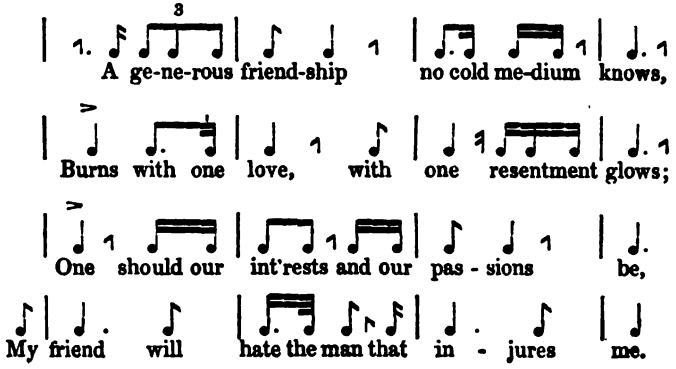
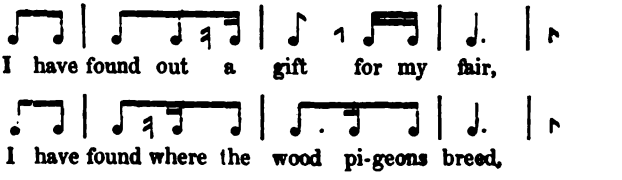

From chrystal streams, and from that country, where
Jove crowns the fields with flow-ers all the year,
Poor sense-less Bess, cloath'd in her rags and fol-ly,
Is come to cure her love-sick melancholy.

Another of ten syllables, from Pope.

2/4 Common Time, the bar 46 inches.

A ge-ne-rous friend-ship no cold me-dium knows,
Burns with one love, with one resentment glows;
One should our int'rests and our pas-sions be,
My friend will hate the man that in-jures me.

Nine Syllables.

8/8 Triple time, the bar 45 inches.



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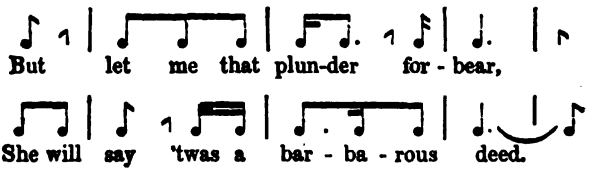
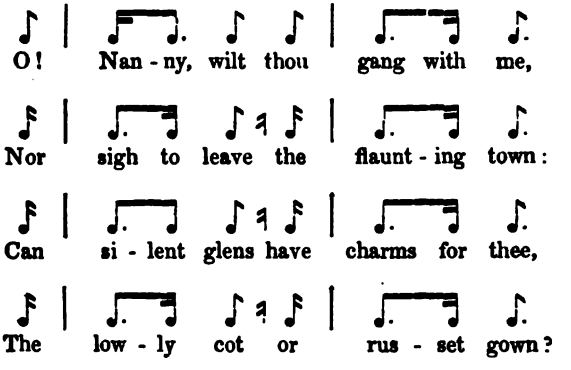
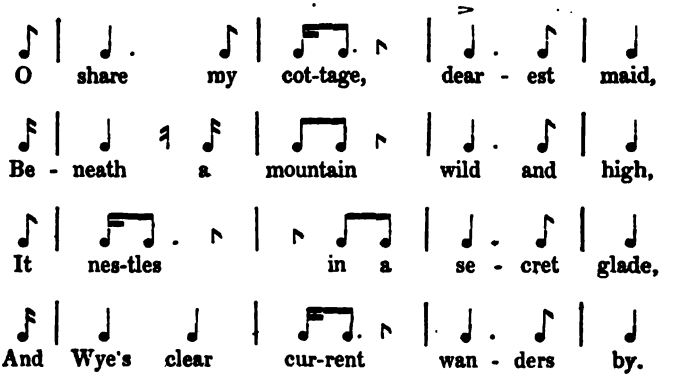


Eight Syllables.

2/4 Common Time, or the half bar 40 Inches.

O! Nan - ny, wilt thou gang with me,
Nor sigh to leave the flaunt - ing town:
Can si - lent glens have charms for thee,
The low - ly cot or rus - set gown?

2/4 Common Time, ♩ crotchet 13, or the bar 52 inches.


O share my cot-tage, dear - est maid,
Be - neath a mountain wild and high,
It nes-tles in a se - cret glade,
And Wye's clear cur-rent wan - ders by.

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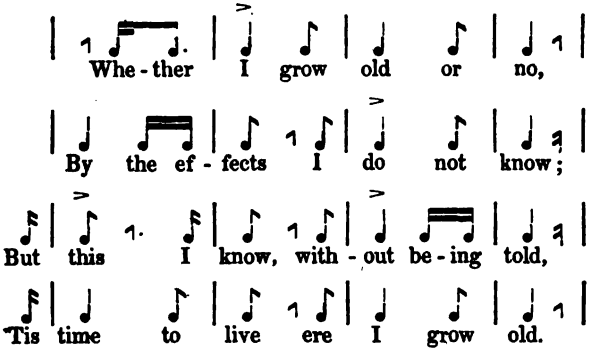
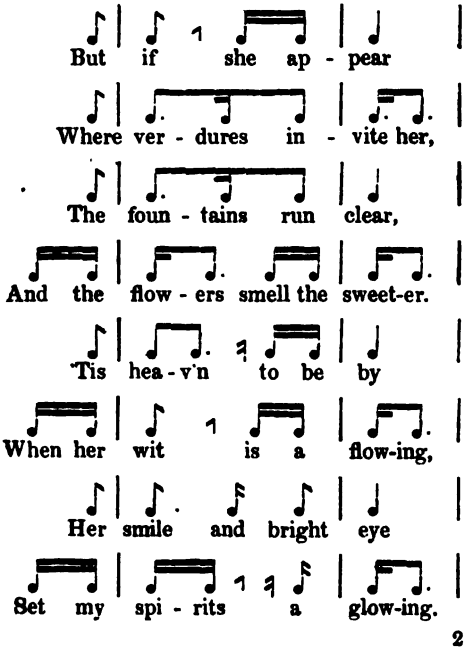
Seven Syllables from Anacreon.

$\frac{3}{8}$ Triple Time, the bar 63 inches.

Six Syllables.

$\frac{3}{8}$ Triple Time $\dot{\text{♩}}$. dotted crotchet, or the bar 30 inches.


But if she ap - pear
Where ver - dures in - vite her,
The foun - tains run clear,
And the flow - ers smell the sweet-er.
'Tis hea - v'n to be by
When her wit is a flow-ing,
Her smile and bright eye
Set my spi - rits a glow-ing.

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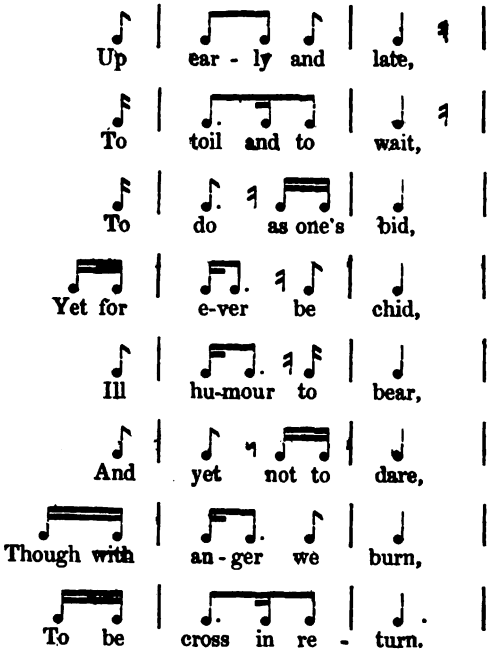
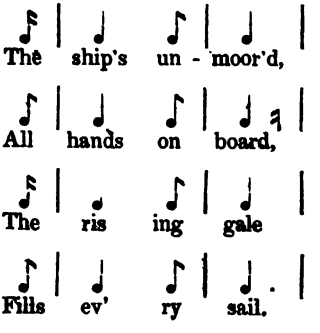
Five Syllables.

8/8 Triple Time, ♩. dotted crotchet, or the bar 45 inches.


Up ear - ly and late,
To toil and to wait,
To do as one's bid,
Yet for e-ver be chid,
Ill hu-mour to bear,
And yet not to dare,
Though with an - ger we burn,
To be cross in re - turn.

Four Syllables.

8/8 Triple Time ♩. dotted crotchet, or the bar 27 inches.

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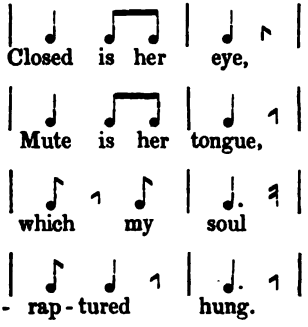
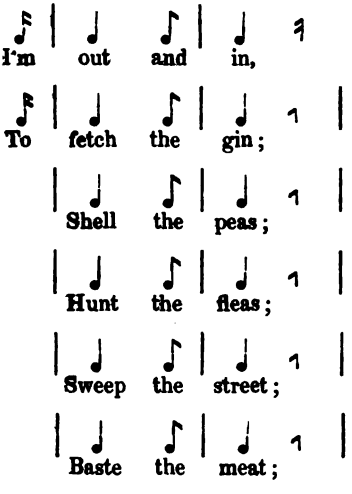
Four Syllables.

$\frac{2}{4}$ Common Time 𝅗𝅥 minim, or the bar 40 inches.

Three Syllables.

$\frac{3}{8}$ Triple Time, ♩. dotted crotchet, or the bar 14 inches.

Was ever man like me,
So drove about d'ye see?



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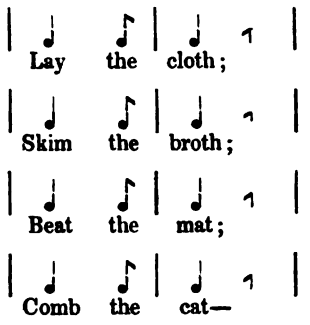
And all to please the dread white serjeant!

From the preceding examples it appears, that the feet or accents in verse do not depend upon the number of syllables of which a line of poetry may be composed. We have seen from the twelve-syllable line down to the very shortest, they so comport themselves as to fall invariably into equal measures of two and four bars, agreeably to the law before cited.

As the musical characters depict the precise time of every syllable, it is curious to observe how similar clusters of notes are constantly responding to each other, disclosing to the eye, as well as to the ear, one of the hidden beauties of poetry. It is this similarity in the musical phrase, and the recurrence of rhyme, that gives such a charm to versification, and assists the memory so much in reciting it. We may also notice, that the words which convey the sense invariably fall upon the bar, and that the intermediate parts are interspersed with the little words.

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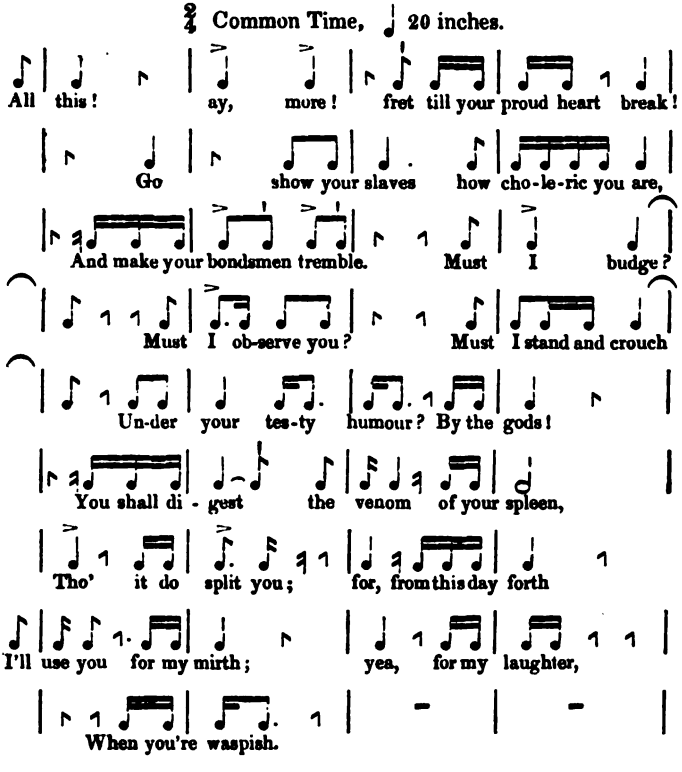
The force of blank verse depends upon these principles being carried to a greater extreme. As the sonorous words usurp the time of the lesser ones, the mere particles of language are driven together with a rapidity that gives an impulse to this kind of writing, unattainable in any other. The rattle of these particles between the important words, relieves the ear from that monotony which is incident to a more equal march, as in the manner of chanting.

Brutus replies to Cassius.


Common Time, ♩ 20 inches.
All this! ay, more! fret till your proud heart break!
Go show your slaves how cho-le-ric you are,
And make your bondsmen tremble. Must I budge?
Must I ob-serve you? Must I stand and crouch
Un-der your tes-ty humour? By the gods!
You shall di - gest the venom of your spleen,
Tho' it do split you; for, from this day forth
I'll use you for my mirth; yea, for my laughter,
When you're waspish.

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Prose is less restrained, and is bound by no such laws; though its constituent parts or phrases are modelled at the dictation of the ear, yet these are seldom strung together with much attention to a rhythmical order. It was an opinion of the Greeks*, that prose was amenable to a musical law, as well as poetry; and such was the nicety of their ear, that they would not allow the casual combination of elementary sounds; and if two letters came together with a disagreeable effect, they interposed a gratuitous letter, to render the words more euphonious. If we examine those writers who are celebrated for a clear and engaging style, we find their sentences to move with that ease and lightness which can only be achieved by an attention to rhythm. It is said of Dr. Johnson, that he weighed every word so nicely in his mathematical scales, that each member of a sentence poised exactly with the other. Perhaps no writer of the present day has surpassed the late Robert Hall, of Leicester, for the force and beauty of his style. The imagination of this wonderful orator was so quick and luminous, and his utterance so rapid, that few could follow him. In his vehement passages he would utter forty words in a breath, with a velocity that no short-hand writer could catch; and such was his power in amplification, that he would run on through ten or twelve expressions, each one rising above the other in force and grandeur to a climacteric pause. In

* Dionysius.

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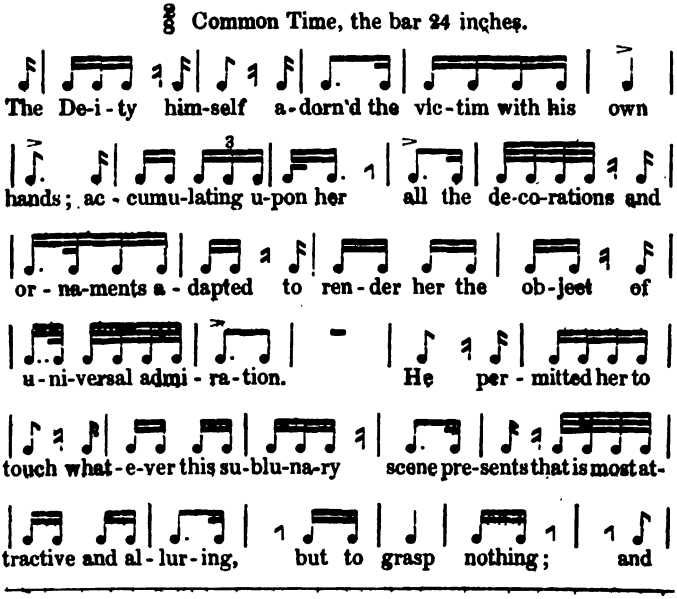
these moments of inspiration, I have seen the short-hand writers close their books in despair. His voice was weak, but the distinctness of his utterance enabled him to perform these prodigies in language, with an effect never before attained*.

The following is a sentence extracted from his sermon on the death of the Princess Charlotte, that will convey an idea of the coruscations of his genius.


Common Time, the bar 24 inches.
The De-i-ty him-self a-dorn'd the vic-tim with his own
hands; ac-cumu-lating u-pon her all the de-co-rations and
or-na-ments a-dapted to ren-der her the ob-ject of
u-ni-versal admi-ra-tion. He per-mitted her to
touch what-e-ver this su-blu-na-ry scene pre-sents that is most at-
tractive and al-lur-ing, but to grasp nothing; and

* Speaking of the force of language, the writer asked Mr. Hall whom he considered to be the greatest writer? He replied, 'Voltaire; he, sir, is the greatest master I know.' Mr. Hall was an exception to the generality of classical men, who seldom shine as writers of English. He declared that 'he had read infinitely more of Latin and Greek than of his own language.'

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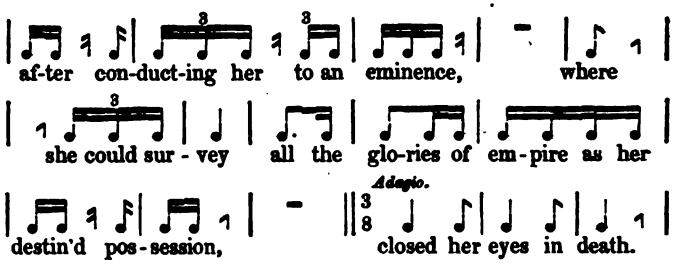
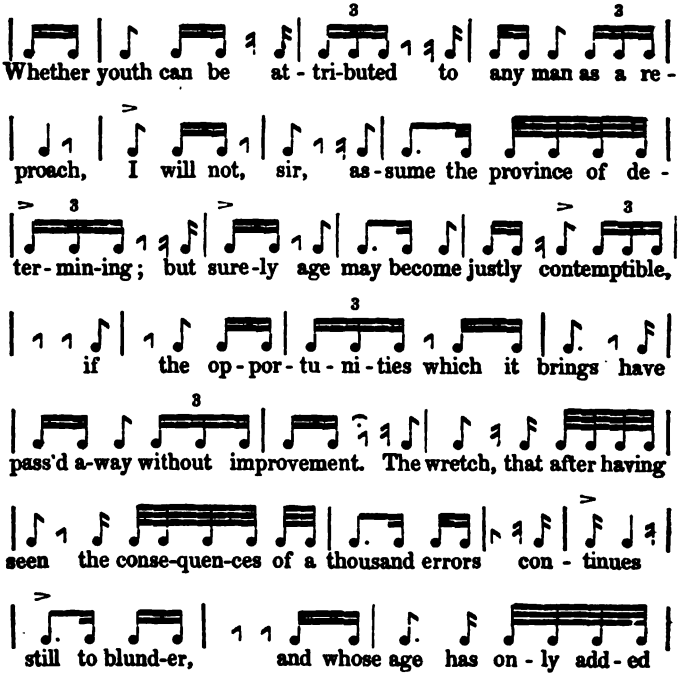

af-ter con-duct-ing her to an eminence, where
she could sur - vey all the glo-ries of em-pire as her
Adagio.
destin'd pos-session, closed her eyes in death.

Mr. Pitt's* reply in parliament, on being sarcastically called a young man by Horatio Walpole.


8/8 Triple Time, the bar 45 inches.
Whether youth can be at - tri-buted to any man as a re-
proach, I will not, sir, as-sume the province of de -
ter - min-ing; but sure-ly age may become justly contemptible,
if the op - por - tu - ni - ties which it brings have
pass'd a-way without improvement. The wretch, that after having
seen the conse-quen-ces of a thousand errors con - tinues
still to blund-er, and whose age has on - ly add - ed

* Lord Chatham, the *Great* Pitt.

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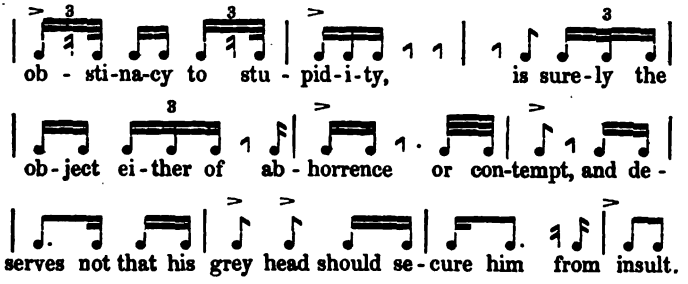
ob - sti-na-cy to stu - pid-i-ty, is sure-ly the
ob-ject ei-ther of ab - horrence or con-tempt, and de -
serves not that his grey head should se-cure him from insult.

Mr. Mitford, who wrote upon the harmony of language, must have felt the force of the principle we have been maintaining, when he asserts that 'Prose is adverse to a connexion with music;' meaning that poetry and music are measured, and that prose is unrestrained; similar to the difference of running and walking, compared with dancing. In reply, we might say that this is not strictly true, for in Handel's *Messiah*, we find that prose is connected with music. The Old Scripture, from which those quotations are chiefly taken*, though considered as prose compositions, are found to be in verse when the words are properly arranged; while the extracts from the New Testament claim no higher title than that of prose. To render the latter suitable to music, the composer occasionally repeats the words to acquire that measured order which melody demands.

The rhythm of language, then, may be described

* These words were prepared by Mr. Jennings, of Leicestershire, the patron of Handel; and in Gopsal Hall, the seat of Earl Howe, they were set to music by this immortal composer.

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as a series of vocal accents, grounded upon musical laws; and the union of syllables, on the hitherto received opinion of poetic feet being the governing principle, is obviously not the fact, and is insufficient to account for the melodious effect of the poetic art.

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Chapter LI.

ON QUANTITY.

One of the greatest excellencies of vocal composition is, that strict union which should ever subsist between the words and the music. The first object of a composer is, to choose such words as will ally themselves with his melody, both in sentiment and quantity. Much of the beauty of a composition depends upon this: but even in the finest works we discover innumerable mistakes of this kind; such as joining little words to long, and long words to short sounds. In the Italian, defects of this kind rarely occur, so admirably is that language adapted to the purposes of the composer; and in every attempt to render it into English we invariably find the beauty of its expression impaired.

Between the English and German there is more affinity, and the difficulty of translating is not so great. 'Every nation has its stock of untranslat-'able words, embodying the sentiments and pecu-'liarities of thinking. It is to little purpose to say, 'that the sentiment may be transfused and the 'language left behind. So nice is the machinery

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'of human discourse, that no small part of the sen-
'timent consists in the very word itself which is
'employed to express it; and the translator will
'find it impossible with all the coaxing and en-
'treaty which he can use, to persuade the senti-
'ment to migrate from the word, and to take up its
'residence in a more diffuse or circumlocutory
'expression.' In the original score of the *Creation*, Haydn, with the assistance of the Baron Von Swieton, affixed the English words. This translation is but dull and unmeaning, yet it possesses the requisite properties we have been describing. Many attempts have been made to improve these words, all of which have rendered them still worse. As for instance, the song representing the creation of the birds, '*On mighty pens soars the eagle aloft*,' has been altered to '*On mighty wings*;' and another translator has adopted, '*On mighty plumes*,' without reflecting that neither of these words opens the mouth sufficiently to produce that rich holding note which the author designed. In the chorus, '*Achieved is the glorious work*,' a contrary effect takes place: the first word has been changed to *Accomplished*, which is too much of a mouthful for the neat expression with which this subject opens. In our early composers little attention was paid either to accent, or quantity; and though Handel must be excused as a foreigner in faults of this kind, yet it is rather surprising that none of his

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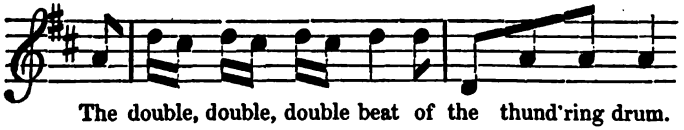
friends should have pointed out to him the following errors. In his *Ode to St. Cecilia's Day.* we meet with this passage,—

The double, double, double beat of the thund'ring drum.

where the unimportant word *the* is placed on the bar; and if I recollect right, in one of his songs, '*Give me but her, and I'll crowns resign,*' by a similar mistake of accent, the sense is converted into the ludicrous request of '*Give me butter, and I'll crowns resign.*'

In the chapter upon rhythm, it has been explained, that the sonorous words and important notes invariably fall upon the bar. The exceptions to this law are termed *false accents,* which are of rare occurrence, as few of our words will bear them without torture. An instance will be found in the song at page 154, showing that they fall upon the second crotchet in the bar. In instrumental music, they have a bold and spirited effect, which authors commonly reserve for the scherzando—a movement replete with jocularity and humour. At page 260, we see how the sedate Haydn has used this remarkable feature in his Gipsey Minuetto.

So intimate is the connexion between the words

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and the music of those vocal pieces which delight us, that we may say, as of old, 'the poet is the musician.' He fixes upon a tune, and the melody gives birth to his verse. From this internal sense of musical beauty springs all the power of the lyric muse. If we examine the poems of Metastasio and Moore, we find them wholly composed of words of one and two syllables. Long words have no affinity to melody. They belong to the epic part of the drama, and their power is peculiarly shown in the most turbulent passions. The duration of words, or the time occupied in uttering them, may properly be considered under the head of quantity. Hitherto prosodians have classed our syllables simply into long and short; but this is a distinction much too rude for a musician's ear. Most persons are sensible of that charm in language that may be called 'the dance of words,' and which depends upon the varieties of times in which they are spoken. Perhaps no language possesses a richer assortment, in figure and force, than our own. Could we give some of them a higher degree of softness and ductility, we might rank the English next to the Italian for the great variety of its vocal effects.

The true pronunciation of our words depends upon the length of the separate syllables;—in which the ear demands that the finest gradations

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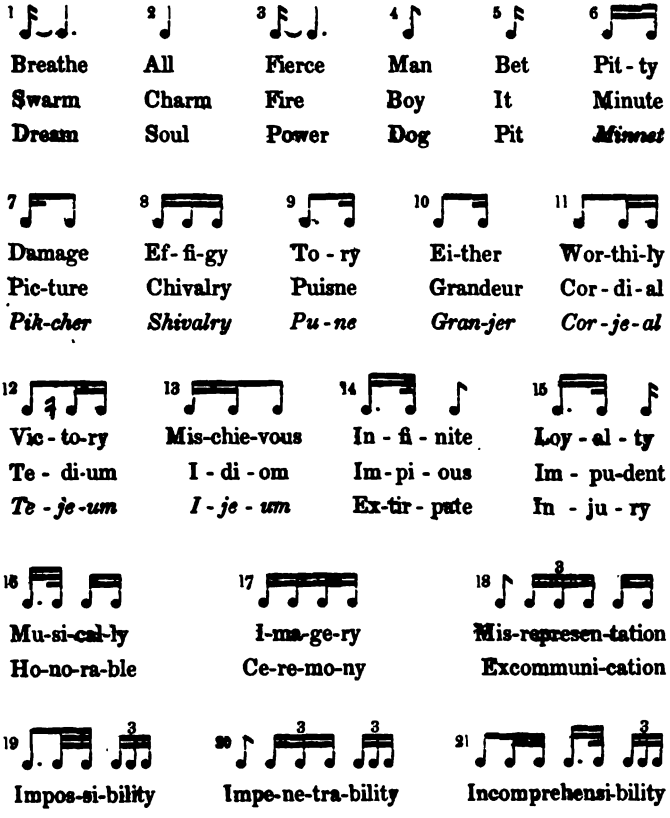
should be observed. A specimen of classification is given in the following table, under which all our words of every form and description might be arranged.

Words on the bar.

♪ seven inches.

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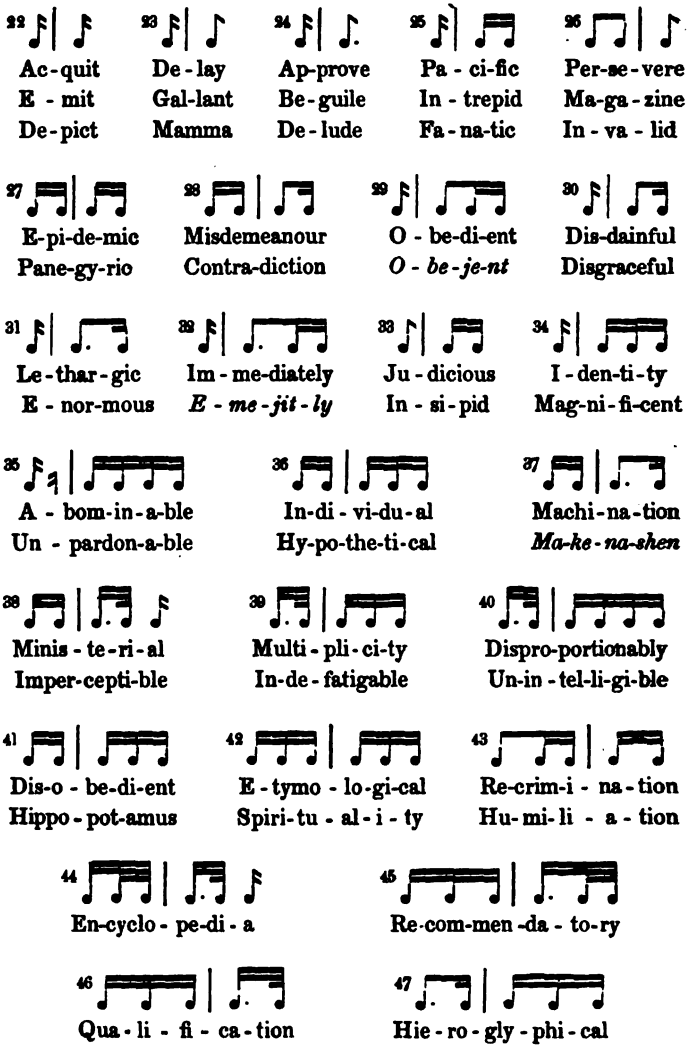
Syllables before the bar.

22 Ac-quit E - mit De-pict
23 De-lay Gal-lant Mamma
24 Ap-prove Be-guile De-lude
25 Pa - ci-fic In - trepid Fa-na-tic
26 Per-se-vere Ma-ga-zine In - va - lid
27 E-pi-de-mic Pane-gy-rio
28 Misdemeanour Contra-diction
29 O - be-di-ent O - be-je-nt
30 Dis-dainful Disgraceful
31 Le-thar-gic E - nor-mous
32 Im - me-diately E - me-jit-ly
33 Ju - dicious In - si-pid
34 I - den-ti-ty Mag-ni-fi-cent
35 A - bom-in-a-ble Un - pardon-a-ble
36 In-di - vi-du-al Hy-po-the-ti-cal
37 Machi-na-tion Ma-ke-na-shen
38 Minis - te-ri-al Imper-cepti-ble
39 Multi - pli - ci-ty In-de - fatigable
40 Dispro-portionably Un-in - tel-li-gi-ble
41 Dis-o - be-di-ent Hippo - pot-amus
42 E - tymo - lo-gi-cal Spiri-tu - al - i - ty
43 Re-crim-i - na-tion Hu-mi-li - a - tion
44 En-cyclo - pe-di - a
45 Re-com-men -da - to-ry
46 Qua - li - fi - ca - tion
47 Hie - ro - gly - phi - cal

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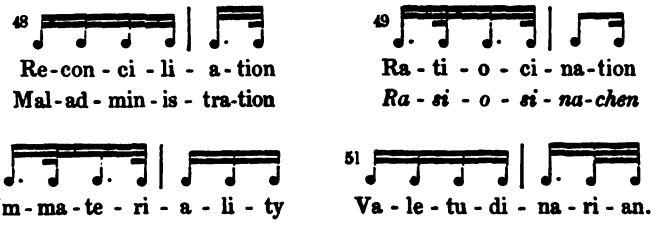

It may be noticed that there are not less than fifty different sorts, no two of which are alike, and the precise value of each syllable being thus determined by the musical characters, the pronunciation is clearly defined and permanently fixed.

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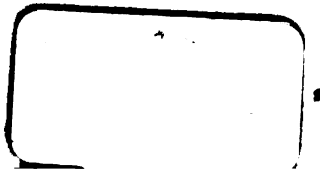

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